VOGUE

War Time Modes — *Autumn Patterns*

3

NOTICE TO READER—When you finish reading this magazine, place a 1c. stamp on this notice, hand same to any postal employee, and it will be placed in the hands of our soldiers or sailors at the front. No wrapping, no address.—A. S. Burleson, Postmaster General.

NO TITLE-PAGE & INDEX ISSUED

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OCT 7 1918

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"This number is specially devoted to the solving, practically, economically, and smartly the dress problems created by the war."

October 1, 1918—Price 35 Cents
Condé Nast *Publisher*

TT500 N7

When Ancient Egypt Was Young

PALMOLIVE Soap may seem an ultra-modern luxury—but Palm and Olive oils were favorite cleansing agents when Ancient Egypt was young. All the great old-world peoples used these famous oils—Egyptians, Greeks and Romans. Today their bland, soothing qualities are embodied in each fragrant cake of

PALMOLIVE SOAP

Palmolive is sold everywhere by leading dealers—war-time price 2 cakes for 25 cents.

Palmolive Shampoo keeps the hair soft and glossy. Because it contains the same Palm and Olive oils — the mild yet thorough cleansers.

Palmolive Soap will be found in guest cake size at leading hotels where every accessory is luxurious.

Send 25 cents in stamps for Travelette case, containing miniature packages of 8 popular Palmolive specialties attractively packed.

THE PALMOLIVE COMPANY
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The Palmolive Company of Canada, Limited
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Kitten's Ear Crèpe REGISTERED

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Haas Brothers' Fabrics may be seen at leading establishments

Favored by leading designers for its superior draping qualities, velvet-like lustre and contributing youthful effect

A few of the name-registered silk fabrics produced by Haas Brothers in the U. S. A.

Georgette Satin
Paulette Satin
Gloveskin Velvet
Paulette Chiffon

Haas Brothers

producers of
Distinctive Dress Fabrics
417 FIFTH AVENUE · NEW YORK

VOGUE is published on the first and fifteenth of every month by the Vogue Company, 19 West 44th Street, New York. SUBSCRIPTIONS for the United States, Porto Rico, Hawaii and the Philippines, $5 a year in advance. Entered as second class matter February 16, 1910, at the Post Office, N. Y., under act of March 3, 1879.

"Onyx" Hosiery

Reg. U.S. Pat. Office

WE watch every pair of "Onyx" today as carefully as we did in the beginning when we first began advertising. We do not advertise merely to let people know where "Onyx" can be had, but to keep on winning their confidence on account of "Onyx" goodness.

Nowadays the public naturally turns to values that give the most for their money—and "Onyx" Silk Hose is one of them.

The new season's offerings follow closely the demands of fashion.

This trade mark identifies them at shops where good hosiery is sold.

Reg. U. S. Pat. Office

Emery & Beers Company, Inc. NEW YORK

Sole Owners of "Onyx" and Wholesale Distributors

Franklin Simon & Co.

Fifth Avenue, 37th and 38th Sts., New York

Entirely Hand-Made

Georgette Waists

For Women—34 to 44 bust

Featuring the new collarless necks, fichu or roll collars

No. 20—**Hand-made Georgette Crepe Waist** piped and trimmed with contrasting color Georgette—Hague blue with apricot, navy with henna, brown with bisque, or henna with bisque; trimmed with hand fagoting and tucks front and back; fichu collar, novelty buckle. **19.75**

No. 22—**Hand-made Georgette Crepe Waist** trimmed with contrasting color Georgette—French blue with gray, brown or navy with bisque, henna with navy, or bisque with French blue; very novel is the roll collar, fitted cuffs and vestee formed of contrasting color Georgette bands, and joined with hand fagoting. **22.50**

No. 24—**Hand-made Georgette Crepe Waist** in flesh or white, real filet lace trimmed; hand drawn and cluster tucked back and front, roll collar forming vestee, also cuffs of real filet lace. **19.75**

No. 26—**Hand-made Georgette Crepe Waist** in flesh or white, real filet lace trimmed; wide filet lace forms pointed roll collar and wide cuffs; tucked front and back; hand-made loops and crochet buttons. **16.50**

No. 28—**Hand-made Georgette Crepe Waist** in flesh or white, a frilled round neck model buttoned at back, trimmed with clusters of pin tucks and self covered buttons; pleated self frill edged with Val lace finishes neck and cuffs. **16.50**

No. 30—**Hand-made Slip-over Waist** *of Georgette Crepe*, trimmed with contrasting color Georgette—navy with henna or bisque, henna with bisque, or flesh with white; hemstitched taped tucks of contrasting color, outlines neck and trims front of waist and sleeves; satin covered buttons. **24.50**

Prompt Delivery Free

Anywhere in the United States

LOESER'S

A Store of Sound Taste

THERE are stores — a small and select number indeed—where the sole problem of patrons is *selection*.

No question as to style arises. The styles in those stores will be *right*.

Through decades of contact, of intimate relations with those whose taste guides the majority, these stores choose with unerring feeling, with sure confidence the fashions that will be *right*. The experience of generations has formed their taste. Their judgment can seldom go wrong.

In this rare class of stores Loeser's has no unimportant place. For sixty years it has been a store favored by a clientele that confers distinction. And to a great degree their soundness of taste, the *style-sense* that so few possess, has become an inseparable part of Loeser service and the Loeser Store.

That is the sound basis of the confidence which has so long been accorded to this store. The styles that Loeser's select will be *right*.

The models illustrated sent to any address.

Nothing is harder to get than the good-looking top coat. This one in Madura brown velours has a loose back of most unusual line, and a narrow, belted front, tying with sash ends. The coat is lined throughout with Pussy Willow. The model also comes in fawn, Algerian red, mustard brown, Russian green, taupe, and Delphine blue. *$59.50*

No fur is more becoming close to one's face than Hudson seal with its wonderful color and its velvet softness. This clever little suit makes use of it for high convertible collar, and trimming bands to finish the loose side panels so often seen in the new models for Winter. Of Duvet de Laine in taupe, Delphine blue, Russian green, navy blue, mole, brown and black. *$89.50*

If a woman is not born slim, then 1918 thrusts slimness upon her. This suit in taupe silvertone with double belted front, cunningly cut peplum panels, and long tapering collar of Hudson seal makes one glad of the opportunity to experiment in silhouettes. Other colors are wistaria, and sable brown in silvertone, and, in Duvet de Laine, black, Delphine blue, navy blue, and plum. *$69.50*

PARIS
NOTTINGHAM

Frederick Loeser & Co. INC.
BROOKLYN - NEW YORK
Established 1860

CALAIS
ST. GALL

BONWIT TELLER & CO.

The Specialty Shop of Originations

FIFTH AVENUE AT 38TH STREET, NEW YORK

Introducing New Themes In

NECKWEAR and GILETS

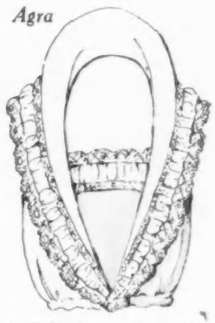
The final touch of distinction to gown or tailleur is wholly dependent upon the unusual quality of a collar, a guimpe or gilet (waistcoat). These suggestions are a few from among many sponsored by the Bonwit Teller & Co. shop.

Andrea

ANDREA Bib collar front and back with pointed neckline; of Georgette crepe with applique of Point de Paris lace **7.50**

Bavette

BAVETTE—Double bib lace collar, cowl neck, broad low shoulder line; button trimmed **8.50**



Agra

AGRA — Organdie Guimpe with rolling collar combined with net puffings and linen Binche lace. Adjustable shield front **13.00**

Ivry

Double point round neck collar of Georgette crepe with tucked squares and Valenciennes lace edge **3.95**

Itela

Manlie

MANLIE—Sleeveless Gilet of tricolette with large reveres and collar closing at front with one large pearl button **15.00**

Tania

TANIA—Round neck collar of cross-tucked Georgette crepe and applique lace, tab back **10.00**

ITELA — Sleeveless Gilet of white satin, small standing roll collar, border of knotted silk fringe **13.50**

Gile

Capuce

CAPUCE—Large organdie collar with cowl front and deep rolling back. Hand done shell edge **6.50**

Orge

ORGE—Round neck Georgette crepe collar, round neck open at shoulder, shell stitched edges **4.50**

GILE—Sleeveless silk jersey Gilet with square neck and three rows of silk fringe at bottom **20.00**

Veron

VERON—White satin cowl collar with two tier square back edges done in shell stitched effect **5.00**

THE little differences of style and cut, finish and fit, demand the exercise of judgment in selecting suits and dresses, gowns and wraps. To rest assured on the quality and value of fashion's favorite fabric, however, it is enough to know that you are getting—

CROMPTON VELVETEENS

BUY

W.S.S.
WAR SAVINGS STAMPS
ISSUED BY THE
UNITED STATES GOVERNMENT

CROMPTON·RICHMOND CO. INC.
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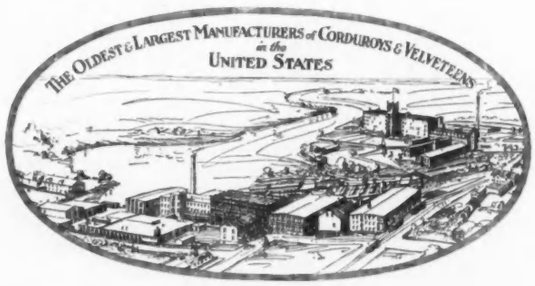

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1812

1830

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CINCINNATI 10-12 WEST FOURTH ST.

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"THE PARIS SHOP OF AMERICA"

Have Prepared
A Complete Presentation
of **THE MODE** *for*
Fall and Winter 1918

GOWNS · WRAPS · SUITS
COATS · MILLINERY AND FURS

Fifth Avenue at 46th Street
NEW YORK

1850

1860

SHOWN BY THEIR OWN ESTABLISHMENTS IN THE PRINCIPAL CITIES THROUGHOUT THE UNITED STATES

DULUTH, MINN. SUPERIOR ST. AT 1ST AVE. W. (FUR HEADQUARTERS) PALM BEACH ROYAL POINCIANA GROUNDS (IN SEASON)

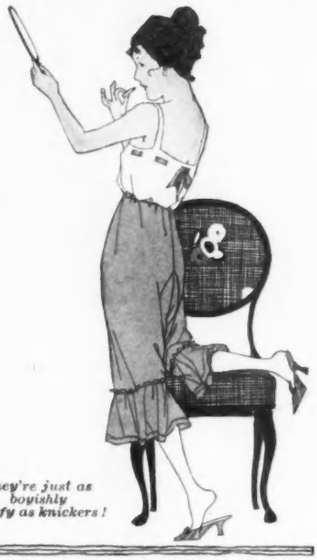
1910

1918

1870

Vanity Fair Pettibocker

They're just as femininely frilly as petticoats!



They're just as boyishly comfy as knickers!

SINCE we're not permitted even a tiny curve at the hip—not the slightest suspicion of a wrinkle nor ripple to mar the "six-o'clock" silhouette—the Pettibocker is a life-saver! It's so soft and slimpsy, you'd never know you had it on! The elastic just below the knee keeps it in place and you escape the annoyance of an "up-rising" silk petticoat. From its elastic waistband to its dainty hemstitched ruffle. the Pettibocker gives a clean-cut silken line!

You'll want a Pettibocker for your tailored suit—you can choose from the season's best colors. And for evening wear, there's a shell pink and a pure white! The silk itself is like all Vanity Fair glove-silk—luxuriously heavy and lustrous. You just can't wear it out!

"Vanity Fair" is the name to remember no matter what you want in undersilks. There's the Plus-4-Inch Vest that adds forty-times-four-inches to your comfort—there's the Step-In Envelope that boasts of "never a snap nor button"; the Sure-lap Union that stays closed because it's cut that way, and the Double-Back Knicker that defies the rubbing of the corset to wear it out!

The better shops all carry Vanity Fair—if you have any difficulty in getting just what you want, write us direct.

SCHUYLKILL SILK MILLS, READING, PA.

Makers of Vanity Fair Undersilks and Silk Gloves

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B. Altman & Co.

THE FUR DEPARTMENT

has ready for immediate selection an unusually extensive stock of extremely handsome

Furs and Fur Garments

IN THE MOST APPROVED
STYLES AND COMBINATIONS

Having effected large purchases of high-grade Furs far in advance of the season, B. Altman & Co. are now in a position to offer these Furs at prices that cannot fail to interest prospective buyers.

EARLY SELECTIONS ARE RECOMMENDED

(Third Floor, Madison Avenue section)

Madison Avenue - Fifth Avenue, New York

Thirty-fourth Street Thirty-fifth Street

TELEPHONE 7000 MURRAY HILL

Mme Lyra CORSETS Corsets are Doing Triple Duty

EVERY woman is at her best when she feels well groomed. She has more enthusiasm for her work or recreation—and most women find these days quite filled with strenuous work.

The corset is essential not alone to the well-groomed woman's appearance; it is essential to her personal well-being, her health, her endurance.

You should wear the best corset you can afford. It should be the most perfect-fitting, stylish and serviceable, garment you can procure. You can afford to wear a Mme Lyra Corset, the one corset in particular that is recognized as fulfilling its full duty to the fashionable appearance, the health and the comfort of the wearer, to say nothing of its wonderful wearing service.

You never needed a Mme Lyra Corset as you need it now. It assures triple service in style, comfort and wear. You will find your particular model at almost any one of the better stores or shops.

The Styles Illustrated

Style 3681—A model that affords unusual style and youthfulness to the full-formed figure. Bust is low and full, with girdle effect. Garment is well boned. White or pink Coutil.....**$5.00**

Style 2717—Women of slight figure or girlish proportions will find this model particularly suitable. It is lightly boned; has wide free hip space. Made in soft silk figured coutil, pink.....**$4.00**

Style 7249—A model that embodies all that is best in corset design for the heavy figure. The low top and elastic inserts assure comfort, while the entire garment molds the figure fashionably. Made in beautiful pink silk brocade, exquisitely trimmed. **$12.00**

Style 7206—For the tall, heavy figure with well-developed thighs. Extra long skirt with elastic gores to reduce the thighs and afford freedom of movement. Bust is low and full. In rich silk brocade at.....**$12.00**

Same model in Coutil at.....**$7.50**

Style 3668—A stylish and serviceable garment for the average figure. Top is low and full, higher in back to mold flesh of shoulders. Long skirt with elastic gores. White or pink coutil.....**$5.00**

Same model in Brocade at **$6.50**, **$7.50** and **$10.00**

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Detroit

New York Chicago San Francisco

Mme Lyra CORSETS

Sell at $4, $5, $6.50, $7.50, and up to $25.00

Types of Women's Moderately Priced Dresses

Gimbels—through their Paris office—and American influence at home—are able to interpret and produce style immediate with its creation—and at prices exceptionally moderate.

The five frocks for women, illustrated, are splendid types of this feature of Gimbel service, which women throughout the country are invited to take advantage of. Similarly we invite queries on other kindred lines of women's outer apparel and insure careful selection and satisfactory service.

Mignette

Clematite

Mouna

Rubis

Freya

Minette—A navy blue tricotine embroidered frock with embroidery as the sole trimming in front and both embroidery and bone pins on the back. The Georgette yoke and the knotted tassels (a glimpse of which may be seen) are interesting details. **$45**

Clematite—A collarless dress of clinging tricolette in navy and black. Simplicity is its charm, the only break to the unadornment being the deep fringed overskirt and the attractive sash. **$47.50**

Rubis—The shoulder panels and sequined two-tier panels below the line of the waist are the interesting points of this navy tricotine dress. The bodice is a basque and the neck is square in front. **$45**

Mouna—Smartest of moderately priced street frocks is this of Satin, whether you choose it in black or navy. The embroidery which is used not too lavishly is of silver. The sash, of course, is broad and ends in fringe. **$37.50**

Freya—This, the Apronette gown, is of navy or black satin. Its collarless neck is tube embroidered as are the back and front panels which show again the tendency of the fringe. **$55**

The Hats illustrated are sketched from Gimbels' own importations from Paris

Gimbel Brothers
32nd ST.-BROADWAY-33rd ST.
NEW YORK

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Seaman's—Ironwood

No. 2694—Velvet Cossack style

Satin Francaise

underskirt and sleeve.

No. 2692—An original velveteen dress with surplice waist, edged with coral broadcloth, finished to one side with double sash and red and black beaded fringe. Blue, taupe, Burgundy, brown and black.

No. 2693—Velveteen dress edged with silk braid and wide self belt in Burgundy, Brown, Blue or Black.

THESE three velveteen models illustrate the style correctness and smart originality of "CO-ED" dresses. If you cannot obtain the dress you like at your local dealer, write directly to us—we will see that you are supplied.

Write for Style Album H. "CO-ED" Dresses Retail from $22.50 to $55. Misses Sizes 14-16-18-20 Junior Sizes 13-15-17

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All the charms and moods of Autumn find perfect expression in the new designs and colorings of

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REGISTERED U.S. PATENT OFFICE

This wonderful fabric has attained the distinction of the "National silk of International fame." PUSSY WILLOW is the silk inimitable.

Its individuality is its own. It is truly the silk of sensible economy. It costs a little more but it's worth a whole lot more and is guaranteed for two seasons' wear. There is but one genuine PUSSY WILLOW. Look for the name on the selvage or for the label on the garment.

H. R. MALLINSON & COMPANY INC.

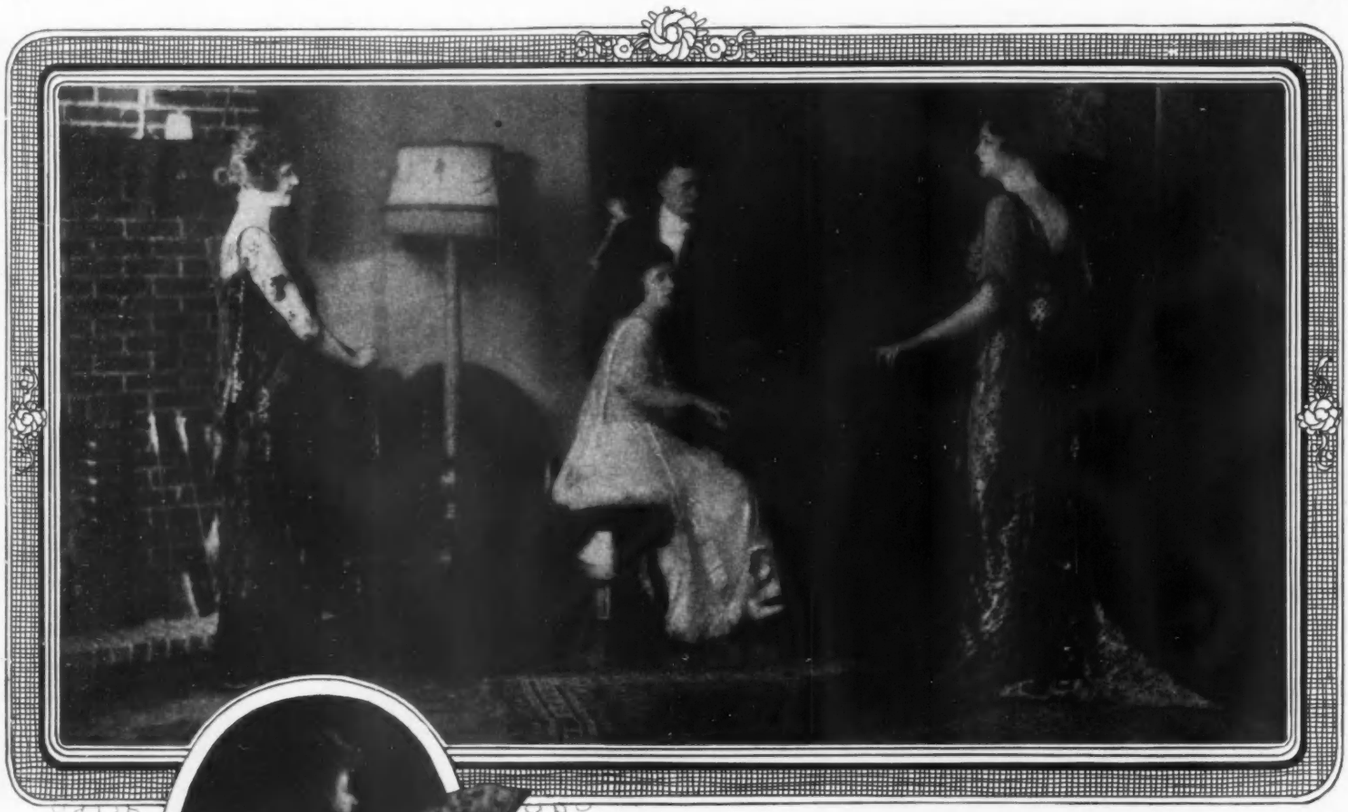
MADISON AVENUE - THE NEW SILKS FIRST - 31st STREET - NEW YORK

Ask at the better stores for

MALLINSON'S
Silks de Luxe

Pussy Willow
Indestructible Voile
Satin Duvetyn
Will o' the Wisp
Orkid-Tissu
Kashmere-Kloth
Roshanara Crepe
Chinchilla Satin

All trade mark names



Those who have been fortunate enough to receive an invitation for one of the famous "At-Homes" of the Chicago Grand Opera Company's leading mezzo-soprano are impressed with the beauty and stateliness of Miss Van Gordon's gowns. The gown reproduced in the illustration is a fascinating creation of silver ribbon and net designed by Mme. Allie E. Bailey, the American Fashion Designer, who should also be credited with the gown of dainty white net and ribbon worn by the accompanist.

The guest (standing at the left) wears a gown of shadow lace and satin designed by Mme. M. J. Hosac, one of the early presidents and staunch pioneers of the Fashion Art League of America.

The highest degree of utility in corsetry is exemplified in the Model J Athletic illustrated on the ungowned figure above. Designed for the slight or medium figure, it forms a perfect foundation for beautiful evening gowns and may also be worn pleasurably and satisfactorily for dancing, athletics and general use.

Artists in all professions approve and wear Goodwin Corsets

Miss Van Gordon says—

I enjoy wearing a Goodwin Corset because it is in every way exactly what I require in a Corset.

It gives splendid service, is a wonderful support and comfortable to the point of making one unmindful of being corseted.

I heartily endorse its use to those of my own profession and all Womankind.

Most Sincerely
Agnes Van Gordon

¶ A new line of *low top* models designed for utility and comfort, adapted to all types of women, now being shown at all Goodwin shops. You are invited to call. You will find the display interesting.

Goodwin

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Betty Wales Dresses

Designed for War-time Needs

In these days, crowded with serious activities, only the more practical type of dresses receive attention.

BETTY WALES recognizes this, so each new BETTY WALES model is made with the definite idea of filling some special purpose—every dress combines a dash of style with real serviceability, and yet has an air of girlishness.

The most popular of the season's materials in all the best colors are used and many novel and pleasing trimming-effects give a touch of individuality and distinction.

The school-girl, the business woman and the home-maker can all be tastefully gowned in BETTY WALES DRESSES at a price that suits a war-time purse.

No matter what your dress needs may be, you will find a BETTY WALES DRESS to suit you.

Visit the BETTY WALES Department in your town at once and see the delightful Fall models for yourself. If you do not know who your local dealer is, write us today and we will gladly send you his name.

"Betty Wales, Business Woman" —an inspiring little book for today. Send 25 cents in stamps for your copy.

Betty Wales Dresses
TRADE MARK REG.

Look for this label

Betty Wales Dressmakers

410 Waldorf Bldg. New York

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420 Fulton Street
NEWARK:
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ATLANTIC CITY:
Braunstein Blatt Co.
LANCASTER:
The Donovan Co.
PHILADELPHIA:
Vogue Pattern Room
304 Empire Bldg.
13th and Walnut Sts.
BALTIMORE:
Jennings Thomas Shop
526 N. Charles Street
PROVIDENCE:
Gladding Dry Goods Co.
BOSTON:
Vogue Pattern Room
149 Tremont Street
BUFFALO:
Flint & Kent
PITTSBURGH:
Joseph Horne Co.
CLEVELAND:
Halle Bros.
Euclid Ave.
RICHMOND:
The Gift Shop
320 E. Grace St.
CHICAGO:
Vogue Pattern Room
932 Stevens Building
20 N. Wabash Ave.
GRAND RAPIDS,
Friedman Spring Dry Goods Co.
ATLANTA:
The Smart Shop
203 Connally Bldg.
LOS ANGELES:
Bullock's
SAN FRANCISCO:
Vogue Pattern Room
Joseph Building
233 Grant Avenue
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Griffin Specialty Shop
1602 Second Ave.
LONDON, E. C.:
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Rolls House
Breams Building
DALLAS, TEXAS:
Titche-Goettinger Co.
HUTCHINSON, KANS.:
Pegues-Wright Co.
MIAMI, FLA.:
Burdick & Quarterman

So that you may avail yourself of Vogue's fashion advice in your gowning problems—

So that you may examine the pattern and study color drawings of each design—

So that by eliminating mail delay you may receive your pattern in the shortest possible time.

When you get an unexpected invitation

Decline? Nonsense! A visit to the Vogue Pattern Room—a few minutes spent in studying color drawings of the new models—in reviewing the new sketches, the new color schemes, and the new materials—a telephone call to your dressmaker—and you are well on the way to a smart, certain-to-fit and effective creation.

Remember the Vogue Pattern Room

When you change your dressmaker

The best of dressmakers appreciates the efficiency of Vogue patterns—and even the most limited seamstress cannot go wrong in using them. Waste no time on a problematical result. Until your new dressmaker convinces you that she is a better designer than Vogue, insist on her using Vogue patterns. You will be sure of the fit and certain that the mode is not a waning one.

Remember the Vogue Pattern Room

When you want maximum results at minimum expenditure

Dress distinction is, as you know, a matter of information rather than spending. Spending but little and always looking smart means, occasionally, genius—but nine times out of ten, the real secret is Vogue Patterns—simple to follow, and certain in the distinction of the result.

Remember the Vogue Pattern Room

Visit the Vogue Pattern Room—where Vogue is the hostess and you are the guest. There is no obligation to purchase—the establishment of these rooms is just another link in Vogue's service to you. Opposite are listed the Pattern Rooms and shops that sell Vogue patterns. All of them are quite ready to fill your mail-orders. But by calling you may avail yourself of Vogue's personal service.

VOGUE PATTERN SERVICE

19 WEST 44TH STREET NEW YORK CITY

CHAS. A. STEVENS & BROS.
OF CHICAGO

A Complete Exclusive Specialty shop for Women

Apparel of Distinction for Women, Young Women and Girls

Completeness ~~ characterizes the presentation of Garments, Undergarments and Accessories which we have assembled for the immediate selection of patrons of discriminate preferences and economic inclinations.

Every need ~ practical, semi-dress and dress ~ is provided for in a manner expressive of our Standard of superb individuality coupled with an attention to service-giving character which merits unqualified appreciation.

A delightful revelation of Fashion's latest achievements for Autumn awaits the visitor to this shop ~ while our "Personal Shopping Service" *will gladly take care of your requests if you are unable to visit the shop in person.*

CHAS. A. STEVENS & BROS.
The Stevens Building
CHICAGO

FROM A LITHOGRAPH, DRAWN ON THE STONE BY GEORGE BELLOWS

That Monstrous Thing Called Kultur

You haven't believed. Because your mind is clean, because you have been surrounded from childhood by an atmosphere of uprightness, and decency, and kindliness, because you hate to see even a dumb brute suffer—you haven't believed.

You have listened, with a doubting shrug, to the tales of German atrocity—doubting because these tales were so bestial, so revolting that to you they were unthinkable. But you, but we, must believe, because they are the truth.

The official documents of England, of France and of Belgium confirm them—absolutely. More—the half, the worst half has never been told in this clean land of ours, has never been told because unprintable.

There's a fester spot on this fair world—a spot that has spread from Berlin until it has poisoned all of Germany. And there's just one cure—the knife. The poison cannot be dammed up; it must be cut out, else this monstrous thing called Kultur will fasten its hideous self on all the world.

Our boys over there have learned to believe. They are seeing the horror and the pity of it all. *They know*, and knowing, they set their jaws and go over the top with a righteous wrath, a holy anger that carries all before it. We have got to feel this war as they feel it—have got to believe, and believing, set our jaws and do our part whatever that part may be. Right now it's money, money, money.

BUY U. S. GOVERNMENT BONDS OF THE FOURTH LIBERTY LOAN

Contributed through Division of Advertising — United States Government Committee on Public Information

This space contributed for the Winning of the War by

THE PUBLISHER OF VOGUE

Restful as well as Fashionable

IMAGINE a corset that provides such comfortable support that you will return from the Ball or your round of social or war work activities and still feel fresh and buoyant!

That is what has been achieved in the famous

Frolaset
PRONOUNCED FRO-LA-SAY
Front Corsets *Laced*

PERFECT in design, they fit perfectly. Made of quality materials, in strict accord with the latest Fashion requirements, they afford real value and enable you to experience real enjoyment in your corseting.

On Sale at Leading Dealers at prices from $4 to $25.

FROLASET CORSET CO.

MAKERS OF FRONT LACING CORSETS EXCLUSIVELY

New York Office, Fifth Avenue Building

Insurance of Clothes Satisfaction

These five models are characteristic of the Wooltex collection for Fall and Winter which has been designed and made from a thorough understanding of the present day needs of the well dressed American woman.

The collection is now being shown exclusively by "The Store That Sells Wooltex" in one thousand cities.

Smart, dependable coats and suits of this character may be purchased at $35.00, $40.00, $45.00, $50.00 and upwards, each one maintaining the same high standards of style and quality that have come to be synonymous with the name "Wooltex."

Wooltex customers appreciate that the insurance of clothes satisfaction which goes with the purchase of a Wooltex coat or suit is today absolutely essential.

2060—above, proves that a coat can be at one time simple, practical and very smart. It is being shown in many colors, including such new shades as Pekin, sable, ermine and lapin, and in two of the most successful fabrics of the season, Bure coating and velour de Kashmir, the first of which is ideal for motoring or traveling, the other being more suited to dress wear.

5025—at the lower left, is one of those very smart tailored suits of crisp long lines that best typify the well dressed American woman. Its genuine popularity causes it to be offered in three smart woolen materials, silvertone velour, duvet de laine, and velour de laine and in all of the desirable colors of the season.

2050—above, shows a discreet military touch in the horizontal trimming, the rows of buttons front and back, the unique scarf-like collar and the cuffs. It has a loose back and convenient pockets, and is a notably smart coat in a season when coats are sharing the popularity of suits.

5060—in the center, expresses successfully the fashion tendencies of the season and adapts itself to any daytime occasion. Duvet de laine in soft shades and nutria fur makes the attractive combination in which it is shown.

5000—at the lower right, is an excellent choice for either town or country, and is a not too severe type of tailored suit effective in the mixed tweeds or plain colored worsted suitings in which it has been made.

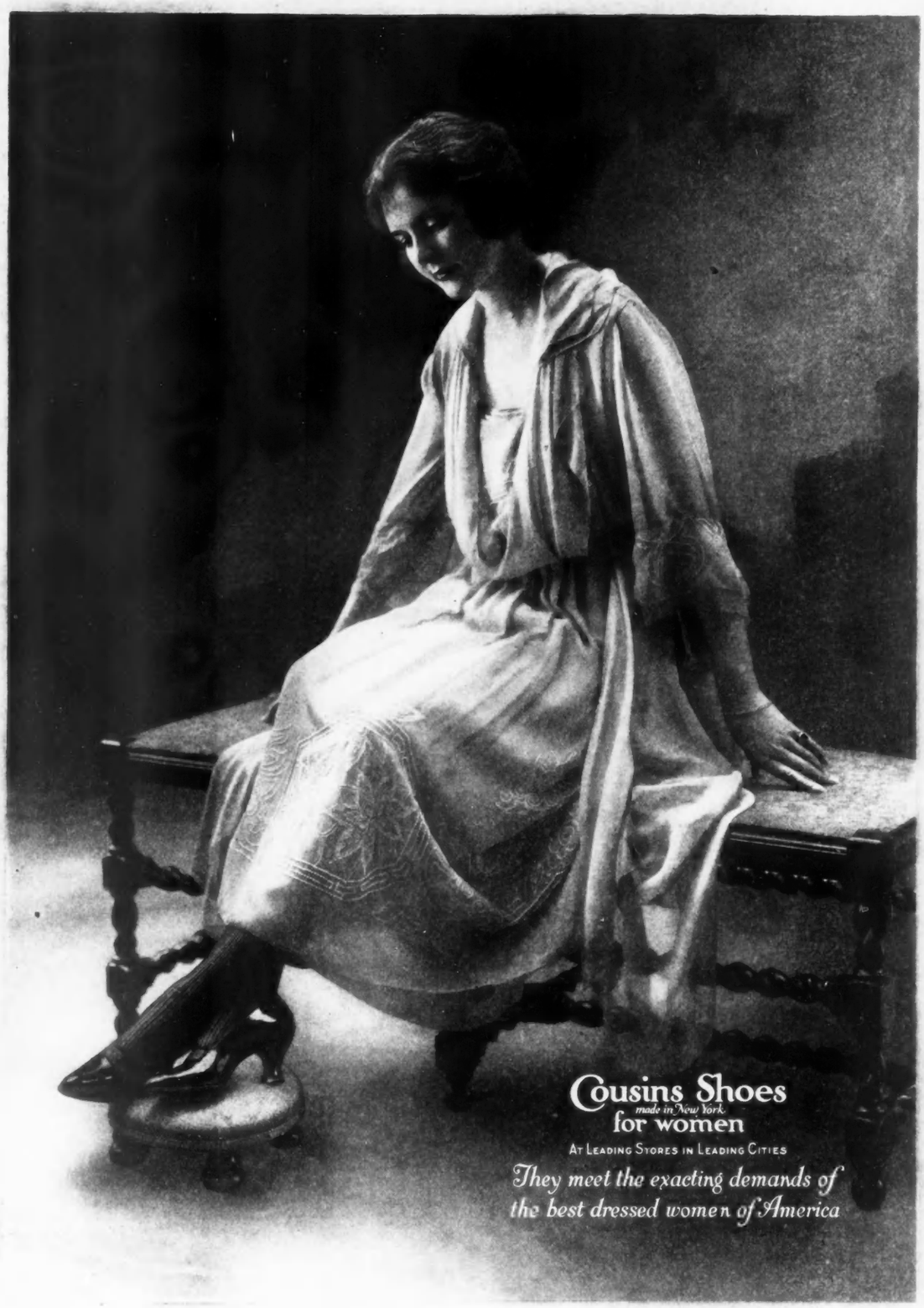
The Fall and Winter number of "The Tailored Woman" is now being distributed by "The Store That Sells Wooltex" in each city. It is full of the newest fashions in clothes and accessories.

If you have difficulty in securing a copy, write directly to the H. Black Company, Cleveland, Ohio, and a copy will immediately be mailed to you free of charge.

The H. Black Co.
MAKERS OF WOOLTEX COATS AND SUITS FOR YOUNG WOMEN

NEW YORK CLEVELAND

UE


Cousins Shoes
made in New York
for women
At Leading Stores in Leading Cities
They meet the exacting demands of
the best dressed women of America

WHO LIVES IN YOUR LIVING ROOM?

WOULD you know at a glance that the people who owned your living room were the kind you'd like to know? Does it show that restraint of line, that unusual choice of colours, that nice balance between the bizarre and the conventional that gives a room personality?

OR is it—well, you know—just a bit commonplace? Not because you planned it that way; but because you didn't plan it at all.

HOUSE & GARDEN shows you that even if you have a full-grown self-made house on your hands it's never too late to mend. The most charming of all charming houses are often those that have been reformed late in life.

A HUNDRED and fifty years had blown over the chimney of an old house on Long Island; House & Garden shows views of it before and after remodelling. A white New Jersey farmhouse, too—a little New England roadside find — in each case you aren't shown the miracle and left at that. You're shown; and shown how; and shown how, moreover, without creating transportation difficulties, for near-home materials are used.

This is just one of the fascinating glimpses of well-planned homes that form such a valuable part of House & Garden every month. And if you want your own home modelled along the same lines, House & Garden's Shoppers will advise you and purchase for you without charge.

HOUSE & GARDEN is the headquarters for standard, proved information on building, renovating, decorating, planting and landscape gardening. House & Garden is also a clearing station for new ideas, with photographs attached.

TO help you in planning your house this autumn, read—study—use—House & Garden. Through our special $1 offer you will receive the next five issues—six if you mail the coupon now.

These 5 issues of House & Garden

Six, if you mail the coupon now

For $1

Fall Planting Guide — **October**

(Extra complimentary copy.)

Those invaluable planting tables, carefully worked out by experts with years of experience—you'd cheerfully give the whole of a year's subscription for them if you couldn't get them any other way. How to plant bulbs for next spring—how to store vegetables—and then, indoors, how to install an electric laundry, how to get the best and make the most of table linens. Why, there's everything from Worcester china to wrought iron for the house in this number of House & Garden.

House Planning Number — **November**

In these days of conservation, how about remodelling your old house? House & Garden shows fascinating before-and-after sketches of remodelled houses ready to do sturdy duty for another fortunate generation, all because their owners not only wanted to, but knew how. To build or rebuild; to furnish to suit one's purse, one's patriotism, and one's complexion; to have a restful unity instead of an ill-assorted collection of big and little purchases—this is what the House Planning Number helps you to do.

Christmas House Number — **December**

Dressing the tree on a war income would be somewhat of a problem to all of us if House & Garden didn't come to the rescue with pages and pages of gifts—for the soldier—for the house—for each other—plant gifts that last for weeks—all in the Christmas House Number.

Furniture Number — **January**

Furniture silhouettes vary from year to year—the shrug-shouldered French, the bluff Jacobean, the Victorian with its mitts and its curls and its evasions, the Oriental, the mission, the modernist. House & Garden tells you just who's who in the world of wicker and lacquer and mahogany, and approximately how long a mode will last, and why. Rugs, furniture, curtains, china, linens—everything your house would shop for if it had a day off, will be found in House & Garden.

House Fittings Number — **February**

A bit of Holland china—glass that has caught Italian sunshine—creamy linen from Porto Rico—a lamp with the magic of the East and the practicality of Edison himself—cushions and rugs and wall-papers and curtains—these are the things that make a home express the multi-mindedness of the family's personality. There isn't a one of them, from bedspreads to picture frames, that you won't find ideas about in this number of House & Garden.

Spring Garden Guide — **March**

Concentrated wisdom for gardeners is packed in this number: the Spring Planting Tables; a résumé of all the leading annuals and perennials with advice on how to use them most effectively. And—most important of all to the woman war-gardener—a careful analysis of just how much of each vegetable you should plant. From fifty feet of beans, say, you should get so many quarts. Such a percentage will be eaten fresh-cooked; from the residue you should get so many cans. By this article, you can tell exactly how to apportion your land-area to your family's needs.

$1 Invested in House & Garden

a tiny fraction of your loss on a single ill-chosen chair

Will Save You $100

If you want to make your house what you'd really like it to be—a house to be proud of—a house to be happy in—you will want to take advantage of our special offer of FIVE issues of House & Garden for $1—SIX if you mail the coupon now. Send no money now unless you wish. Just mail the coupon. Your subscription will begin at once.

HOUSE & GARDEN, 19 W. 44th Street, New York City

Send me FIVE numbers of House & Garden, beginning with the next issue. It is understood that if this order reaches you promptly, you will send an additional copy of the current number, making SIX in all. I enclose $1 herewith. OR: I will remit $1 on receipt of bill. (Canadian $1.25)

Name .....
(Please write very plainly)
Address .....
City .....
State .....

V-10-1-18

The Pierce-Arrow Car has a *new engine*

THE Dual Valve Engine retains for the Pierce-Arrow Car all the advantages of the six-cylinder power plant, with so much additional power that the necessity of shifting gears is much reduced. The car will slow down to five miles an hour in traffic, mount any ordinary hill, speed up to seventy miles (if desired) without shifting from high gear.

It offers more power, more speed, more comfort with less gasoline, without increased weight and less gear shifting.

This new engine is the natural development of the constant aiming at greater comfort. Power is comfort—power and ease of its application. The Dual Valve Engine gives the Pierce-Arrow both.

Pierce-Arrow

THE PIERCE-ARROW MOTOR CAR CO.

BUFFALO, N. Y.

VIVAUDOU

CREATOR OF

Lady Mary

TALC 35¢ | FACE POWDER 50¢ | CREAM 50¢

For the careful woman—
A distinctive fragrance
in packagings of
unusual beauty.

Send 15c to Vivaudou (Dept. 21, Times Bldg., New York, or if you live in Canada, to Vivaudou, 344 Paul Street, West, Montreal) for a generous sample of Lady Mary Extract

V I V A U D O U

PARIS NEW YORK

VIVAUDOU'S LATEST CREATION "POUR LA FRANCE"

Milo
violets
delicately scented - gold tips
famous for their unique fragrance
Milo
VIOLETS
25¢ for 10
box de luxe
of 100
$2.50
If your dealer cannot supply you, write to
Dept. M.V. 8' floor, 1790 B'way., N.Y. or Dept. M.V. 38 Cathcart St. Montreal, Canada.

A smart shoe so comfortable you forget you have it on!

Many women still believe that a smart shoe must inevitably hurt! They have not yet learned, as so many other thousands of women have, that in the Red Cross Shoe, they can be chic and comfortable at the same time!

The charming appearance of the Red Cross Shoe conceals a wealth of comfort—and though its every line is new and chic, it feels delightfully soft and pliant on your foot. Indeed it is so comfortable that through long mornings of war work, long afternoons at exhibitions or meetings, you forget you have it on!

Have your dealer show you these attractive Red Cross models. Try them on—see what a difference the "bends with your foot" feature makes.

Model No. 539—The "Darby." This smart, new boot in patent and grey kid combination can go just about anywhere and exemplify "the eternal fitness of things"

Model No. 531—The "Glyndon." This new model in the popular grey or in a combination of the lovely fawn and field-mouse browns — which do you choose? Kid vamp and buck top

Model No. 525—The "Sentry." You will be ready for any service call if you have this trim-looking, soft glazed kid boot to wear; it is so comfortable

Model No. 540—The "Del Rio." The vamp is dark tan calf; the top, field-mouse kid—how charmingly the two shades blend! You may have this new model with a grey top, though, if you wish

Red Cross Shoe

"Bends with your foot"
TRADE MARK

Model No. 532—The "Joan." In the thick of your hardest undertakings, you'll just "bless" this trim-looking boot for the comfort it's giving you. Mahogany or dark tan calf

Look for this trade mark on the sole

Write for "Footwear Style—Without Extravagance"

—sent free. Illustrates and describes the correct models in all materials. With it we will send you the name of your Red Cross dealer, or tell you how to order direct. Address

THE KROHN-FECHHEIMER CO.
504 Dandridge Street, Cincinnati, Ohio

TREO GIRDLE

The All-Elastic Corset
(With The Feature Strip)

THE TREO GIRDLE is made entirely of porous woven surgical elastic web, which "gives" freely to every movement, yet firmly holds the figure. It lends grace with absolute comfort at all times. Our patented method of construction and character of materials make it equally desirable for street, dancing, evening or sport wear. In short or long lengths; white or flesh. Retail, $3 to $9.

CAUTION—The TREO GIRDLE has the feature strip of elastic above the elastic waist-line band, and, therefore, supports the body above and below the waist-line. Other similar all-elastic garments are simply hip confiners, and Not Elastic Corsets. Insist upon securing the TREO ELASTIC GIRDLE CORSET with the Feature Strip. **If your dealer cannot supply you, write for FREE booklet.**

TREO COMPANY, 160 F Fifth Avenue, New York
In Canada: Eisman & Co., Toronto

Beauty's heritage is yours—if you'll drive away those furrows

BANISH those WRINKLES The Way? "USIT"

AND it's a delightfully *natural* way—for USIT, compounded from the purest of nut oils, feeds and vitalizes impoverished glands, restoring normal, healthy conditions—and when health arrives, wrinkles, roughness, dry and sallow skins quickly flee.

Delightfully effective for sunburn and chapped skin, soon soothing the worst affection.

Delicately scented and offered in dainty porcelain bottle. At the betterdrug and department stores.

USIT FACE POWDER de LUXE —another boudoir blessing for miladi. Ask for it.

Beauty Specialists are now buying our goods

SAMPLE SENT POSTPAID
—if you will favor us by telling us the name and address of your favorite toilet goods dealer.

USIT MANUFACTURING CO.
OF AMERICA, INC.
BUFFALO, N.Y. U.S.A.

DISTINCTIVE BLOUSE MODES

MODEL A
The best thing blouses do this year is their necklines. The collarless "cowl fold" is the star performer on a blouse of Georgette crepe in navy, taupe, plum or black. *$16.75*

MODEL B
No trimming is more popular than fringe and this Georgette blouse fringes to its heart's content, and ours. All white, flesh, and all black. *$14.95*

MODEL C
White soutache braiding over net makes a becoming collar and small cuffs for this blouse of Georgette crepe in white and flesh color. Also in navy and black. *$9.50*

The foregoing models sent promptly to any address

Frederick Loeser & Co. Inc.
BROOKLYN—NEW YORK

THESE dear little wearables keep baby pretty, warm and happy from head to foot. Made of finest, soft yarns, in baby's own colors.

You know them by the label of the lamb — it identifies the genuine Ascher's Knit Goods, maintained at highest quality for nearly half a century.

You can get this same superb quality in fancy knit goods for infants, children and women,—Booties, Sacques, Leggings, Sweaters, Shawls, House-Jackets, Caps, Afghans, Play Suits, Mittens, etc.

Write for name of nearest dealer selling Ascher's Knit Goods, and Aunty Bee's book for the children, "The Chubbies Sail to Dodoland."

SIMON ASCHER & CO. INC.
362-V Fifth Avenue New York

Ascher's KNIT GOODS

"You see, I've sewed no protection in your dress. I know you use Odorono regularly."

KEEP your new dresses new, free from perspiration stain or odor. Use Odorono wherever you perspire too freely, and feel the new, exquisite daintiness it gives you.

At all toilet counters in the United States and Canada, 60 cents and $1.00. Trial size, 30 cents. By mail postpaid, if your dealer hasn't it. Address The Odorono Co., 316 Blair Avenue, Cincinnati, Ohio.

If you live in Canada, address The Arthur Sales Co., 29 Colborne St., Toronto, Ont

ODO-RO-NO

The toilet water for excessive perspiration

MATERNITY

Fall Styles Ready for Expectant Mothers

We have made motherhood a happy time for more than 1,000,000 mothers with the special Lane Bryant designs which so successfully conceal the condition. They allow you to go about as usual without embarrassment—they expand as required without fussy alterations—can be made small again for wear after the baby arrives. Prices so moderate they serve economy, too.

Four Stores Mail Service

Advance fall styles now ready. These pretty clothes are just what you always wear—there's no "maternity" look. Come and see them if you shop in New York, Chicago, Detroit, or San Francisco. Otherwise, send for *"Stylish Apparel for Mothers-to-be"* to Dept. V-32, New York.

Lane Bryant

21-23 W. 38th St., New York

DETROIT 255 Woodward Ave. **CHICAGO** 17 North State St.

SAN FRANCISCO

I. Magnin & Co., of San Francisco, are now showing a full line of the Lane Bryant Maternity Apparel.

Ask for Phipps Hats

SMART
YOUTHFUL
BEWITCHING

Unome! *Velour with silk facing, grosgrain band, very smart and effective.*

C. M. PHIPPS, INC.
29-33 WEST 38th STREET, NEW YORK CITY

VOGUE SHOPPING SERVICE

Without service charge Vogue's Shopping Service will buy for you any purchasable article mentioned in the magazine, or discharge any special commission that you care to intrust to the experience and good judgment of our shoppers. When ordering articles shown in the advertisements, it usually saves time to write direct to the shop. Please observe the following rules in sending an order. Your instructions and a remittance large enough to cover the cost of the article and mailing charges will secure prompt and expert attention to your wishes. Any excess payment will be returned.

For Your Convenience and Ours, Please Read This

1. **Please write plainly** — especially your name and address. Use one side of paper only. When an answer is required, enclose stamped, self-addressed envelope for reply.

2. **Give page and issue.** When ordering any article mentioned in the magazine, please give date of issue and number of page on which it appeared.

3. **Deliveries.** Wherever possible, all orders will be sent express collect, unless otherwise requested. When ordering articles to be sent by mail, please include sufficient postage.

4. **Insufficient remittances.** In case your remittance is insufficient, you will be notified promptly. Articles cannot be forwarded until the full amount has been received.

5. **Cheque or Money Order.** Enclose your cheque or money order to cover cost of articles desired. If price is unknown, send approximate amount. Should a balance remain after purchase, it will be refunded promptly. Cheques should be made payable to the magazine.

6. **Foreign orders** should be accompanied by a certified cheque, cashier's cheque, money order, or draft. It is impossible for us to accept uncertified cheques payable on banks outside of the United States.

7. **Articles on approval.** *By special arrangement made at the time of ordering,* articles may be sent on approval in the United States only. In such case the express both ways will be at your expense.

8. **Returned articles** should be addressed directly to Vogue's Shopping Service, *not* to the shop. This will avoid considerable delay in the adjustment of your account and the refunding of your remittance.

9. **No charge accounts.** Simply to avoid the complexities of book-keeping, Vogue's Shopping Service opens no charge accounts; nor can we undertake to charge purchases to the individual account in the shop from which they are bought.

10. **No samples.** The Shopping Service cannot undertake to send samples.

11. **Specify size.** When ordering garments of any kind, be sure to state your size and to give us the fullest possible idea of your preferences in style, color, material, etc.

12. **Second choice.** Wherever possible, please name an alternative or second choice, in case the article desired is no longer obtainable.

We cordially invite all our readers to make use of this free Shopping Service at every possible opportunity. Address

VOGUE SHOPPING SERVICE, 19 West 44th ST., NEW YORK

Velvet Grip

HOSE SUPPORTER

with the Oblong Rubber Button

Women doing work that calls for unusual physical exertion enjoy garter comfort and security by wearing Velvet Grip Hose Supporters. They stand strain, give long wear and render patriotic service by

Reducing Hosiery Bills

They prevent tearing and drop stitches and thus **save stockings.** To make sure of getting Velvet Grip, look for the clasp having the button that is

OBLONG and ALL RUBBER

Styles for women, misses and children sold everywhere.

GEORGE FROST CO., *Makers*, BOSTON

PECK & PECK

FINE HOSE

VALUE *and* VARIETY

To those whose conception of value embraces other considerations besides stark utility, Peck & Peck stockings are uncommonly satisfactory. In addition to substantial worth is the charm of distinction.

An experience of over thirty years as Hosiery Specialists secures unusual advantages to our patrons at all times and especially now when our stores are abundantly stocked with ample assortments, even in styles which are scarce, if not actually unobtainable, elsewhere.

Catalogue on request.

Peck & Peck

STOCKING SHOPS
586 Fifth Avenue at 48th Street
501 Fifth Avenue at 42nd Street
NEW YORK

Also at CHICAGO, PALM BEACH and NEWPORT

Gowns *Wraps* *Furs*

Sheridan

366 Fifth Ave. (at 35th St)
NEW YORK

Tricotine and Serge Frocks
$49.50 up to $250.00

Smart Tricotine Frock Handsomely braided. Wide satin girdle ties in bow with tassels at back. Colors:—Navy, Black, Taupe and all the leading colors.

On Every Package of Hinds

HONEY AND ALMOND

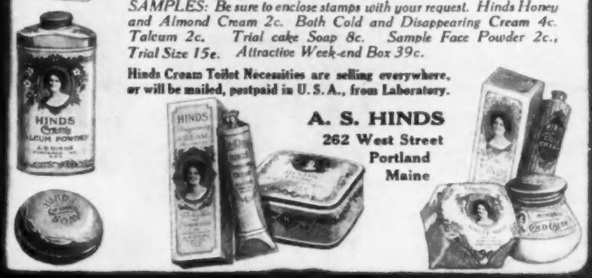
Cream

Toilet Necessities

You'll find a miniature of this picture,—the beautiful Hinds Cream Girl,—a symbol of refinement and distinctive quality. It will guide you in selecting those safe and economical preparations that are sure to improve the skin and complexion, thus adding to your personal charm. In every city, town and village Hinds Cream is used and praised by ladies of culture and youthful attractiveness, for it keeps their skin soft and clear despite weather exposure.—Try it *now*. Buy of your dealer or write for samples.

SAMPLES: Be sure to enclose stamps with your request. Hinds Honey and Almond Cream 2c. Both Cold and Disappearing Cream 4c. Talcum 2c. Trial cake Soap 8c. Sample Face Powder 2c., Trial Size 15c. Attractive Week-end Box 39c.

Hinds Cream Toilet Necessities are selling everywhere, or will be mailed, postpaid in U. S. A., from Laboratory.



A. S. HINDS
262 West Street
Portland
Maine

DON'T BE A STOPPER!

Read

VANITY FAIR

A single Stopper, at the top of his form, can ruin a supper party without effort. He can kill a dinner in the midst of the caviar; he can blight a theatre party the moment he enters the box; he can wreck a picnic before the devilled eggs are even unpacked. No matter what is said to him, a stopper unerringly utters the one phrase that just stops everything.

The moment a Stopper comes into your life, you know, instinctively, that there can never be anything between you. There is a heavy emanation of gloom from him, an invisible poison-gas. Stoppers are the Maxim silencers of society. They simply can't carry on.

Stoppers never know who's in the Follies; they never heard of Eli Nadelman; they haven't seen the newest little group of serious dancers; they can't tell a Caproni from a Handley-Page—they can't help you out with any subject. They never say anything that is amusing, original, or arresting. They just leave you there, sunk, without even a streak of oil coming to the surface.

The tragic part of it all is that a Stopper never realizes that he is a Stopper. One may be a Stopper for years, and never know it. Why! even at this moment, you may be a Stopper yourself. Think it over carefully. Be honest with yourself. *Are* you?

Be a Starter—not a Stopper

There is one sure method of becoming a Starter; to be the life of every party; to feel at home—to the point even of familiarity—with any subject, with any hostess, with any art, with any debutante, with any supper party, with any dowager, with any phase of social intercourse whatever.

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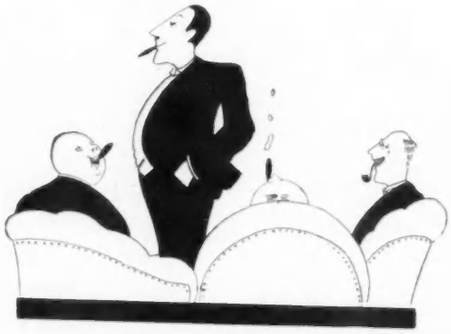

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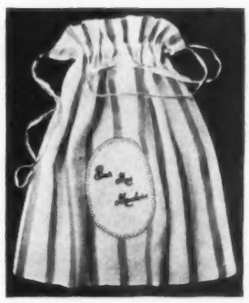

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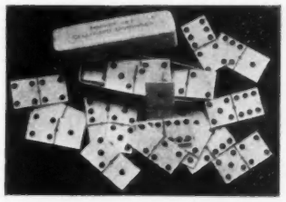

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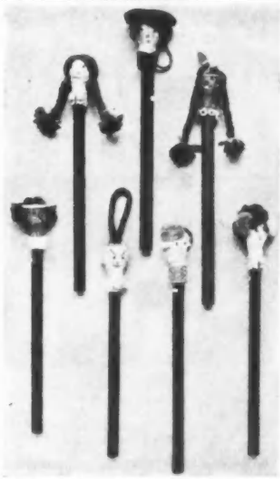

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Distinctive remodeling.
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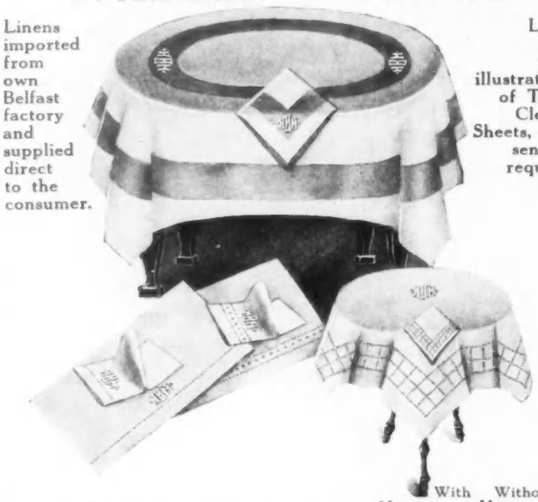

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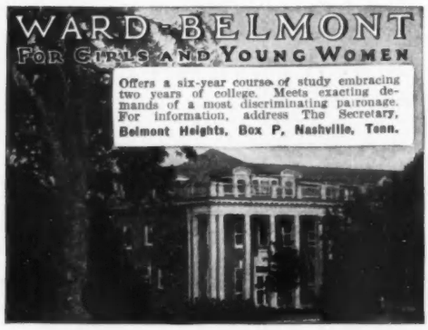

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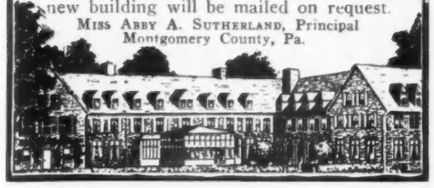

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OCT -7 1918

THE EARLY MODELS FROM THE PARIS OPENINGS ARE PRESENTED IN THIS ISSUE

WITH the enemy thirty miles from Paris, with long range guns booming and shells bursting, with shattered window panes and streets littered with débris, the great dressmaking establishments of Paris held their Winter Fashions Openings in August, according to their immemorial custom. As this number of Vogue goes to press the war news continues to thrill and cheer even the most apathetic pessimists, but in those July days, "the blackest days the war has seen," not even the patriotic brain of a little French midinette would have imagined that, at the end of August, on that wavy black line between Ypres and Rheims an arrow would appear, pointing northwest, with a label saying, "482 miles to Berlin."

As far back as last spring a rumour was current in the dressmaking world that Paris dressmakers were demoralized by the nearness of the German Army to Paris and would not hold their openings in August. Vogue personally investigated this rumour and received categorical denials of its truth from the leading French dressmakers. Their letters, announcing that they would "carry on" *quand même*, were published in two full pages in our July 1 issue. And now these brave artists have proved that the German has no more terror for them than for their sturdy little *poilus*, and every one is rejoicing that they have reaped a reward to justify their courage.

"Quand Même"

Every dressmaking establishment in Paris held its openings as usual and on schedule time; these August openings models are shown on pages 51 to 56 of this issue. Even better: not since the war began have they produced so many good models as they have just now, models that were conceived and stitched to the accompaniment of the boom of Big Bertha. There is now every reason to hope, as the grey green tide of the enemy recedes farther and farther from Paris, that the new spirit of hope and joy which is breaking over the city will inspire more beautiful, more original designs of which we shall reap the benefits a little later in the season. As the dressmakers and their workers return from Biarritz and Aix-les-Bains, where they have been creating and exhibiting new models during the summer, they will come back with new courage and will doubtless create many post-opening models, so that in October we should have newer and even better styles than were shown at the openings. Every Paris fashion article now should be more and more interesting as Paris recovers its gaiety and life. For the Parisienne herself will want new clothes for victory—a victory that is not far distant, we hope,—and what those new clothes will be no mind can conceive.

VOL. NO. 52. NO. 7 WHOLE NO. 1104

Cover Design by Helen Dryden

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for
OCTOBER 1, 1918

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VOGUE is published on the first and the fifteenth of every month, by The Vogue Company, 19 West 44th Street, New York; Condé Nast, President; Barrett Andrews, Vice-President; W. E. Beckerle, Treasurer; Edna Woolman Chase, Editor; Heyworth Campbell, Art Director.

Manuscripts must be accompanied by postage for their return if unavailable. Vogue assumes no responsibility for unsolicited contributions except to accord them courteous attention and ordinary care. Vogue does not accept or pay duty on drawings submitted by foreign artists, unless the drawings are sent at the order of Vogue or by arrangement with its New York office.

Subscriptions for the United States, Panama Canal Zone, Porto Rico, Hawaii, and the Philippines, $5 a year in advance. Single copies, 35 cents. Subscription price for Canada, $6.25 per year; for other countries, subscription prices will be furnished on request. Remit by cheque, draft, or postal or express money order. Other remittances at sender's risk.

Change of Address.—The address of subscribers can be changed as often as desired. In ordering a change please give both the new address and the name and address exactly as it appeared on the wrapper of the last copy received. Three weeks' notice is required either for changing an address or for starting a new subscription.

Entered as second-class matter February 16, 1910, at the Post Office at New York, N. Y., under the act of March 3, 1879. Cable Address: Vonork.

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The Hon. Mrs. Lionel Guest is the wife of the fourth son of the first Baron Wimborne. She has been a most active and interested worker from the earliest days of the war, and is the author of several books on food reform in war time. She is the owner of large farms in Canada, and has a thorough knowledge of food production from seed to loaf. She is the mother of Mrs. Walter T. Rosen and of Major John Bigelow Dodge, of the 63rd Machine Gun Battalion, English Army

PREMET

Mme. Renée, première at Premet's, so fancied this gown of her own creation that she wore it herself at the opening. It outlines a typical new silhouette—baggy Russian blouse belted across the hips, tunic to the knees, skirt just a little below that, and from there on, just graceful Mme. Renée herself. It is of a new material which is to be a triumph—black satin with an all-over embroidery of steel beads; it is fastened with steel buttons, girdled with a steel bead cord, and is called "Après l'Ondée"

PREMET

Three models from Premet—all very new and odd in appearance, all as short as only a reed of a Parisienne could wear them, all of them "best sellers" at the remarkable opening of this house, which had one of the finest collections in Paris. "Brindisi" (right), which many Americans will wear this season (lengthened to the ankles, however), is of red velvet embroidered in soft grey angora wool

(Left) A variation of the new silhouette and the new material is "Bénévole." In cut it is much the same as the frock at the left. It is of brick coloured étamine spattered with gold beads and barbarically fringed with monkey fur. The sleeves are finished with a dainty Puritan white organdie cuff

PREMET

PARIS OPENINGS ARE KEYED TO VICTORY

The Couturiers Who Prepared Their Opening Models in the "Black Days" of July, Exhibited Costumes Worthy of the Conquering Tide Which Turned Toward Hope and Victory in August

FOUR years ago when the war broke out and every little unit of industry, like every unit of private life, had its own little revolution, one of the most seething of all took place in the dressmaking world, for there Paris had been supreme, and it seemed unthinkable that Paris, with a world war on her hands, should go on making and thinking clothes. But that is all that genius wants—a chance to show that it can do the incredible, and every woman who wears French gowns knows that there has not been a moment since the war started when she could not step into a shop and have her choice of a large selection of original French models. No later than last May there were still unbelievers who went about saying, "Well, this autumn, at any rate, there will be no French fashions. How is it possible with the Boche only forty miles from Paris and Big Bertha smashing windows and killing people every day? Certainly there will be no August Openings." But there were, and here, on these six pages, are the new models—something new from almost every house in Paris. These are the advance models from the earlier openings. A fuller representation, including Chéruit and Callot, with many supplementary models from the other houses, will be shown in the next issue; but these designs will give a very fair idea of the winter silhouette and the new details in cut and trimming which are now seen in Paris. The sketches illustrate their originality.

PREMET

At Premet's the panes of glass broken by a bomb had hardly been put back in their sashes when we arrived to see Madame Renée's collection. She sponsors a very new line and uses some embroideries that are unusual, done on heavy woollen material and then pressed flat, giving an effect of striped material. Fringed braids, embroidered, are very decorative trimmings, as amusing as the pompoms on Andalusian mules. Wool and silk tricot embroidered in angora is a favourite trimming with Premet, as it is with many of the other couturiers. This will be one of the most popular trimmings this season, but it seems to me that mat coloured beads on jersey cloth, on "rayon d'or" satin, and on Georgette crêpe is more chic. Some Premet skirts that have rather pulled-back draperies give one a vague impression that we are going to have bustles again.

Very long fringes play an important part in the creations of Madame Renée. There is nothing more charming in feminine dress than those long, supple strands of silk, undulating with every step, and as graceful when they are still as when they are moving. Madame Renée has not adopted high collars for her dresses, being a great coquette herself and knowing how much pleasure a woman takes in wearing a dress which is open in the neck. But on her coats she uses very big high fur collars; the sleeves are, as a rule, rather long and rather wide at the bottom, but the shoulders are still very long and drooping, without seams. As for embroideries, this house has real novelties. Some of them are a sort of passementerie of heavy braid which is arranged in separate motifs, allowing its silk edges, which are cut very short, to fall over, thus forming fringes. On the dress called "Brindisi" the embroidery is very attractive. The dress is of red velvet embroidered with grey angora and fastened with silver-embroidered velvet buttons.

Little silk buttons, called Milanese buttons, arranged in groups, are seen in all colours on

JENNY

Nénette, that woolly mascot who, with Rintintin, protects the Parisienne from bombs, has appropriately lent her name to this brown wool costume with collar and cuffs and overskirt lining of white angora, the French substitute for fur. White wool and gold beads are strung together to make the girdle—altogether a most unusual garment, illustrating many of Jenny's odd ingenuities

many of the dresses. Another pretty and original effect which has not been used until this year is a costume of silk jersey embroidered in camel's hair on the sides or the bottom of the skirt. Materials studded with steel beads are still another success of Madame Renée. Two models in this charming new material, which, being rather heavily weighted with its all-over metal embroidery, clings gracefully to the figure, are shown on page 51. "L'Ursine," the pretty Rodier material, is shown in a very successful Premet model in a coat with an enormous double collar of camel's hair.

JENNY

Jenny's opening was crowded. Some of her creations gave the impression of being just alike at front and back, and this, with the present uncorseted silhouette, gives an entirely new line. Jenny's models show very short skirts, longer waists than last season, many short sleeves, and high collars. In addition, she uses charming details, such as tulle below the edge of wool skirts, giving the impression that the whole skirt is covered with tulle.

Many long jackets and coats are made of buracotta and are not lined, so that the skirt of the coat flies more easily and shows the very narrow skirt. Madame Jenny uses a great deal of heavy Rodier wool, called *lezreau*, in all the natural colours, and this wool makes an extraordinary contrast on silk dresses. Fichus are used on many dinner dresses, and a number of black satin dresses are made with white Georgette crêpe or chiffon aprons. Many of the blouses are long and some are draped around the hips and tied at one side. Many of them are very long, with tunics which are almost as long as the underskirt, and are cut just alike back and front, except for a vest in front. Very high collars which are worn doubled over about the throat have never been more in vogue; they are sometimes turned up to the eyes, and sometimes worn turned back on the shoulders like a cape.

Jenny shows an infinite variety of aprons; they are either of chiffon embroidered like the front of the corsage, which continues in two points around the waist, or else they are made with a fichu to match so as to connect with the waist. Many very youthful evening dresses in tulle or Georgette crêpe are trimmed with fringe called "Golden Fleece" or with silver or monkey fur fringe. Fur pompons are much used and make amusing black spots on light dresses, placed at the ends of a sash, on the points of an immense collar, or on a redingote.

JENNY

Would any one have dreamed, before this winter of scarcities and substitutes, of dressing up a formal black velvet evening gown with just plain white woolly angora embroidery? Yet here it is, startlingly charming. Another of Jenny's dearest devices is a white Georgette crêpe apron on a black frock. On "Flacon" the white Georgette collar and apron are so solidly embroidered in white angora that the effect is almost that of white fur. Tassels of white angora and white beads finish the embroidery on the apron. A belt of pink ribbon hides under the white apron, and the long ribbon streamers coming from the shoulders and fastened to the skirt are striped down the middle with pink ribbon to match the belt

DOUCET

Doucet's opening is among the triumphal refutations of the rumours that the Paris couturiers have found this a "war of attrition." This designer gives to his elegant creations the grace and personality of a charming woman. He has designed some tailleurs with long coats, almost cloaks, which are not blouse and skirt affairs but whole dresses, sometimes elaborate, sometimes rather simple, but always suitable for wearing at a restaurant or for making visits. This idea is one which we have had in many dresses in the last few seasons, but this winter these dresses have been brought to perfection. Georgette crêpe, embroidered, will be used, as well as metal cloth in bright colours, and very often the lower part of these dresses will be trimmed with a band of fur or with some ma-

Below is an example of the dress-and-long-coat tailleur which Paris is enjoying this season. The coat is red as Garibaldi's shirt — hence the name — with collar and quaint ball trimmings of seal. The stitching is in red, and the edging is black braid. Underneath is a black satin frock with those plain short sleeves which Paris so affects despite the demands they make on one's elbows. There is a red band on the underskirt, and a simulated red gilet below the collarless neck—for collarless and cuffless, too, are many of the new Paris dresses

JENNY

terial which imitates fur. An illustration of this is the charming dinner gown sketched at the top on this page. Coats will be cut irregularly at the bottom. Many of them are shorter in the back. Coats are cut in panels with right angled corners, trimmed their full length with fur, with a wide panel in the back and a narrower one in the front.

Angora plays a prominent part here, as elsewhere, and even bands of jet sequins—those sequins which have not been seen for twenty years and which have now come into fashion again—are embroidered with motifs of angora. This angora is differently used according to the ideas of each house. Sometimes it trims a costume of contrasting colour, forming an embroidery of elegant motifs at the bottom of the dress or coat.

Passementerie embroidery, which also has not been used for years, has come into vogue again. This embroidery, on mousseline de soie, makes a heavy trimming which weighs down the bottom of a dress. It is also seen occasionally on coats. Black laces, Chantilly or Venetian, are used by Doucet on many evening dresses, and he also uses chiffon or tulle on the bottom of tunics—the tulle much fuller than the skirt itself, which is tight and clinging beneath its big transparent envelope. Jet, steel, and midnight blue beads are used on tulle or mousseline de soie for evening dresses and are made up into a very new sort of material.

BEER

Beer, whose clientèle is essentially aristocratic, has kept to a conservative style in all of his new models for the winter. He does not like eccentricity, but shows magnificent materials, wonderful embroideries, and uses sequins on many of his evening dresses. A very nice and simple detail for tailored or afternoon dresses is made by this designer with fine wool embroidery in several colours on jersey of a contrasting colour. On a rich coat of black silk jersey with an ermine collar, illustrated below, plaques of wool embroidery make a novel contrast.

Beer did not show as many models as usual, but stated that the ones he did show were an advance guard—exhibited for the benefit of some of the buyers who were leaving the city shortly. This house has announced that it has many other models in preparation and that its intention is to add new models to its collection every week or so. In this way we shall be assured of novelties throughout the season. Small as it was, Beer's collection included some of the best models to be found in Paris; most of the costumes keep to the straight narrow silhouette, although the skirts of some of the suits have three or more straight empiecements, giving a tiered effect.

WORTH

Worth, who is always anxious to preserve the beautiful line which he knows so well how to give, has made a series of simple dresses which have a certain very special stamp. These are long redingotes in the style of the Revolution, of black velvet with very plain basques and close draped collars which show just a bit of their light linings. When these redingotes are unfastened, they show dresses of wool velours or

(*Continued on page 56*)

DOUCET

One way of achieving a barrel silhouette is by drapery pulled through a slit on each hip. This gown is of grey Georgette crêpe embroidered in grey and silver and trimmed in sable

DOUCET

Doucet achieved some of the most typically Parisian effects, as distinguished from those distinctly prepared for an American clientèle, in all Paris. Here a closely wrapped coat of grey velvet, embroidered in grey silk, which is deep in a fur high collared, and called "sorinos"

BEER

A nice detail of Beer's tailoring was wool embroidery on a contrasting fabric. On a wrap of black silk jersey collared in ermine, he embroidered a wholly original girdle of wool plaques

BEER

Beer's collection, though small, included some of the best models in Paris, eschewing all eccentricity and depending on handsome materials and a simple elegance of cut, minus all trimming, for effect. This suit of striped grey velvet was utterly simple all its well-tailored length

WORTH

(Left) Black velvet embroidered in grass and pearls makes "Daphnis," an evening gown quite different from those usually made by this so dignified designer, in that the skirt is quite youthfully short. Strings of black pearls twinkle against silver lamé between soft borders of draped velvet

(Right) For Madame Ida Rubenstein, the great Russian tragedienne, Worth made this interesting black satin evening gown, sashed on one side with satin, embroidered in small steel beads, and posed over an underdress of gold lamé that peeps out at sleeves and narrow skirt hem

WORTH

(Below) That skirts are to be short and then shorter is one of Dœuillet's ten commandments for 1919, here borne out in black and white checks with collar and cuffs of otter, the narrowest of belts, and the adventurous name of "Pierrot"

DŒUILLET

(Below) Grey squirrel was never more popular and collars were never higher than now. Black silk jersey forms this coat, assisted by squirrel in vest, underskirt, and turned-over collar tied with silver cord.

DŒUILLET

Dœuillet isn't the only designer whose heart is all tied up in apron strings, but that Dœuillet is particularly happy in such bondage any one can see from this afternoon dress of smoke grey satin, with its apron of grey tulle embroidered in gold and grey. As to collars, Dœuillet has given his word that they're to be high, and this one begins well, but backslides delightfully behind. This model is called "Cendrillon," and like the other two from Dœuillet it shows a slightly barrel silhouette

DŒUILLET

MARTIAL ET ARMAND

The newest material in Paris is a brilliant satin, dull and woolly on its wrong side. A satin tailleur trimmed with white fox and bands of the wool side is named "Risque Tout"

MARTIAL ET ARMAND

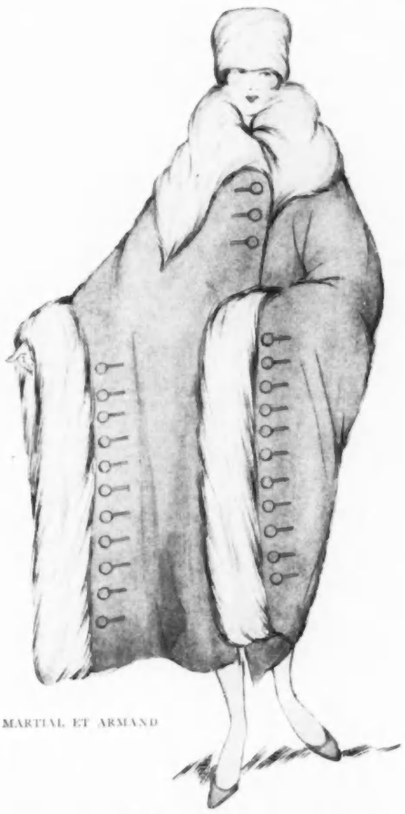
The Parisienne veils her slim little black satin and jet silhouette in a huge tulle cape embroidered—as tulle likes to be this year—in glittering jet. The result is "Nemesis"

MARTIAL ET ARMAND

The Parisienne has claimed the rabbit for her own. "Marengo" is a long-coated narrow-skirted tailleur of dark grey cloth, with a rabbit collar and a wool embroidered gilet

MARTIAL ET ARMAND

Balls of angora and strands of jet make the girdle of this black velvet costume, made with trousers, and named "Pyjama"



MARTIAL ET ARMAND

Two straight pieces of dark green wool duvetyn, trimmed with rabbit and green pearl buttons, become a cape-coat named "Pilote"

MARTIAL ET ARMAND

This marine blue faille frock, "Cady," has a panel at the back and is an example of how to look slinky though short and shirred

BOUÉ SŒURS

Collars are growing higher and higher in Paris as the temperature gets lower and lower, and this otter-trimmed one is as high as those the divine Sarah used to wear. It buttons at each side and may be turned down at will. The dress itself is of billiard cloth green djersella embroidered in heavy black chenille. The belt is of otter, and two floating, lined panels of black velvet hang at the sides

POIRET

Paul Poiret sends this design for a frock of velvet and white cloth with an entirely novel collar, sleeves, and waist-line

BOUÉ SŒURS

Here is a cape coat that really is a cape and a coat, for, as if a cape of ivory coloured cloth trimmed with black fox weren't lovely enough in itself, the designer has made an under-coat of striped black faille and saffron velvet, and has lined the cape on each side with a wide saffron velvet ribbon with openings through which the arms may pass. The black fox collar is very big and high

POIRET

This is a convincing grey duvetyn statement that no lines find so much favour with Paris as those which are utterly straight and narrow

buratine, of the same shade as the lining and embroidered in metal thread. The ensemble is discreet, but very chic and undeniably practical in these strenuous days.

Much velours and duvetyn is used, and quantities of tricot, much of which is embroidered. Worth's skirts are neither very long nor very short; they vary according to the height of the woman who wears them. But it must be noted that Worth has done a very unusual thing for him in consenting to make some short evening dresses. One of these is an informal evening gown made for Madame Rubenstein, the great Russian tragedienne. It is of black satin, embroidered in little glittering circles in imitation of net. It has a loose waist-line, and under the satin tunic is an underdress of gold lamé four or five inches longer than the black overdress and showing at the side where the skirt is slit. The very short sleeves are also of the lamé. This gown is sketched at the upper right on page 54.

The coats, some of which are suggestive of the English eighteenth century styles, seemed to me particularly charming. They have round pelerines with almost no fulness and are trimmed with rows of stitching in groups of three or five rows from top to bottom. Another coat, the prettiest of the season according to my ideas, is a rather short round cape of black velvet with a collar of squirrel dyed to look like zibeline falling to half its depth. This sort of collar is as soft as muslin and can be exquisitely arranged in various ways. With this black ensemble, over a dress of black velvet, you will notice that a rust coloured lining adds a note of great charm to the costume. This is one of Worth's chefs-d'œuvre.

Beautiful metal clothes, plain velvets, and satins are, as usual, made up to perfection for evening affairs. Some of them are draped to show the ankle, and some have a suggestion of a train,—often nothing more than a ribbon or a strip of material knotted like a ribbon and falling from the waist to the ground. A note upon which Worth has laid great stress this season is a partial decolletté in the back; that is to say, a dress is cut close in the neck at the shoulders and then cut to a very low point, showing the back to the waist. One of the most charming and simple dresses which Worth has made has a black velvet redingote showing a jet skirt, and a white satin gilet trimmed with bars of jet and paste, and very decolleté in the back.

These French Hats Lead Lives Uncomplicated by Trimming, but They Are Accompanied by Pelts of Varying Attributes That Unite to Make Some of The Most Successful Furs of the Season

HATS IMPORTED BY MARY'S HAT SHOP

FURS FROM CHARVET

(Right) What could be newer than an Evelyn Varon hat in black satin with a soft crown and an upturned uneven brim to which is attached a mysterious and unreasonable and altogether smart fringe of black burnt goose? The furs shown with this hat are equally original. The seal collar swathes its wearer to the tips of her ears, is fastened in front with prim ties of black satin, and develops a deep cape of monkey fur that copies the line of the burnt goose. The round melon muff is also of seal with a matching band of monkey fur at the bottom

Every woman knows that black velvet made the most becoming hat she ever had, but it isn't often that she gets the opportunity to see it handled as cleverly as in this Maria Guy shape, trimmed across the front with jet beads ending in a large jet ornament at each side. The crown has an irrelevant tuck through the middle of it and a rosette of black grosgrain ribbon. The long stole worn with this hat is made of two strands of stone marten banded on either side with natural caracul—a most unexpected and successful partnership

(Below) One of the most unusual hats of the season is this Alex model which looks like a dark brown felt beehive with a round top. The felt is shirred in around the brim, puffed high, and trimmed, simply and serenely, with its own audacity. The veil shown with it is in matching brown with a Chinese design of square blocks done in brown cotton thread on an open mesh of brown silk

Terra cotta is having the success of its life this season, but nowhere is it amusing itself to better advantag. than in this velvet Louis hat. The brim turns up at one side and down at the other, annexes a draped tam-o-shanter crown, and grows a fancy of stiff fine feather centres at front and back. Such a hat deserves a straight collar of seal, edged with two bands of kolinsky and buttoned over at one side with fat buttons of fur. The muff decides on a centre of seal, with narrow bands of kolinsky. The lining is in cinnamon tan silk

Miss Margaret Dunlap and Miss Katharine B. Lawrence, whom this photograph shows at Bailey's Beach, were among the charming young venders of fruit, flowers, and cigarettes at the fête given by the Art Association on August twenty-second for the hospitality fund to entertain soldiers and sailors stationed at Newport

MANY ENTERTAINMENTS ARE GIVEN FOR WAR CHARITIES AT NEWPORT

Miss Elizabeth Sands, the daughter of Mrs. Frederic P. Sands, is shown here driving her car to Bailey's Beach. She has served as a waitress in a Red Cross tea-room at Newport this summer

Mrs. Dewees W. Dilworth, the wife of Lieutenant Dewees W. Dilworth, U.S.A., was, before her marriage, Miss Edith A. Logan. She is wearing a morning frock and a large hat

Miss Consuelo and Miss Muriel Vanderbilt, seen here at Bailey's Beach, are the daughters of Mrs. William K. Vanderbilt, junior, and are prominent among the younger set at Newport. Miss Muriel Vanderbilt is wearing an orange coloured frock—a shade which she wears a great deal and which is very becoming

NEWPORT SOCIETY AND ITS REN-DEZ-VOUS AT BAILEY'S BEACH

Miss Muriel Winthrop, the daughter of Mr. Egerton L. Winthrop, is shown driving her car at Bailey's Beach. Many women at Newport this summer drove their own cars to release their chauffeurs. With her is Colonel Paul Azan

Miss Grace Vanderbilt, the débutante daughter of Brigadier-General Vanderbilt, sold forget-me-nots in Newport for the Belgian Babies' Fund. Her mother, Mrs. Cornelius Vanderbilt, was the chairman of the committee on Belgian Day

Five photographs from the Western Newspaper Union ©

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NEW YORK COMES BACK *to* TOWN *for the* NEW PLAYS

In the Drama of To-day, the Neurasthenic Heroine Finds Herself Replaced by the Secret Service Hero, but the Stage Still Indicates New Tendencies in Fashion

Mrs. J. Sergeant Cram wears a dark blue gown with a loose back panel embroidered with gold

IN the theatrical world there is a bustle of activity. Almost every night witnesses the opening of a new play or two. And it is interesting and significant to note the change in the drama which the times have brought about. Of musical plays and light comedy there are plenty, but gone are the decadent society plays which for so many seasons held the focus of attention. They have been superseded by a host of war plays and of secret service dramas. Life has taken on a virility which tinges everything from the clothes we wear to the plays we see, and the play of to-day is a play of action. Into the scrap-heap of discarded things have gone the dramas of neurasthenic psychology which for so long, so the managers told us, were one of their best drawing cards.

Perhaps the most brilliantly interesting of the new war plays is "Three Faces East," in which for three absorbing acts English and German secret service agents indulge in a battle of wits to (strange, but true) the real mystification of the audience. Distinctly higher in quality and perfectly done is that other war play, "Allegiance," written by the Prince and Princess Troubetzkoy and produced by William Faversham and Maxine Elliott. The leading feminine rôle is interpreted by Blanche Yurka with much charm and sincerity, and the clothes of the feminine players have the quality of appropriateness and distinction. Blanche Yurka wears several lovely gowns, but loveliest of all is the white velvet gown in which she is sketched here, which had the subtle drapery and prevailing simplicity characteristic of the best things which have been made this season. A collar of kolinsky gives a graceful line about the neck, and the appearance of additional length is given the long skirt by means of a train heavily tipped with the same warm brown fur. Miss Yurka's costumes were made by Thurn, and they include, in addition to this very lovely white gown, a blue orchid afternoon frock and a soft grey negligée which are most attractive with her pale skin and fair hair. A very smart morning costume also made by Thurn is worn in this play by Evelyn Varden, who has the second feminine rôle.

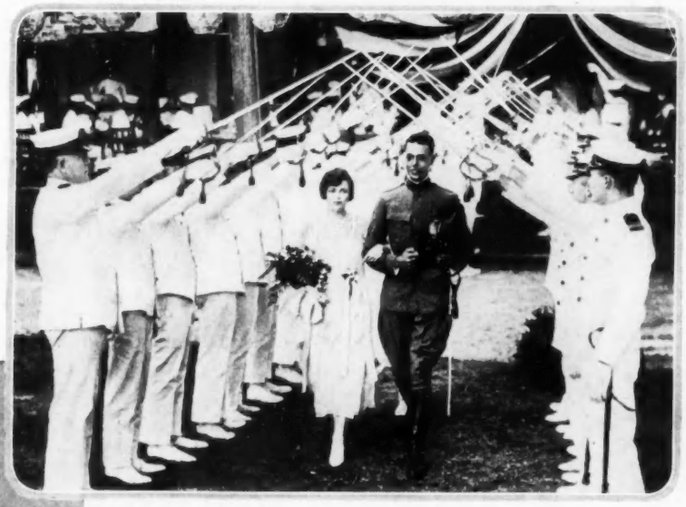
In "Allegiance," Blanche Yurka wore a lovely white velvet gown with kolinsky at the neck and on the long train; from Thurn

STAGE GOWNS OF THE AUTUMN

Greater length of skirt is a feature of many of the stage gowns of the autumn. While this is an argument in favour of a longer gown, it is not, of course, convincing proof of its general adoption. The additional height which the long skirt gives a woman and the greater dignity which it imparts are an aid to the illusion of graceful maturity which no woman interpreting a rôle of this kind is likely to overlook. Isabel Irving, who plays the understanding mother-in-law in an amusing farce of somnabulism and melinite, wears in the second act a graceful gown of white satin and silver lace which is an ideal type for the older woman. The skirt, with a tunic over a closely draped foundation which narrows at the feet, takes away any superfluous breadth of hips, and the long square train gives a further illusion of height. The cape-like drapery of silver lace about the low neck veils the upper arm, and in the back this drapery has the effect of straightening the curve at the waist-line in a becoming way.

These days Fifth Avenue presents an interesting if somewhat motley appearance. It is, perhaps, because the season has not definitely opened and the people are somewhat fewer and further between, that one realizes what a heterogeneous collection of mortals make their way down this avenue every day. On a single block one may meet the hero of a new comedy, dapper, short-trousered, hat a-tilt on his closely cropped head; a busy society matron, perfectly gloved, veiled, and tailored, on her way to her pet charity; a well-known photographer, hatless and bushy haired; a couple of chattering débutantes; a trim English officer; a bare-kneed Anzac; and the cynosure of all eyes—a manikin, tall, glossy-

(*Continued on page 141*)



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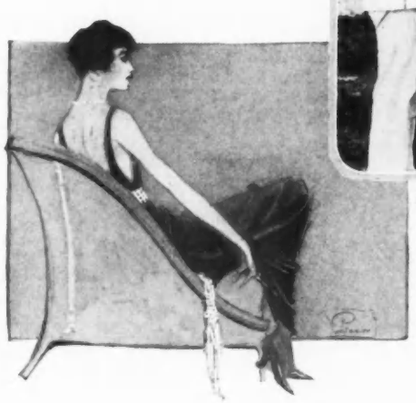
Miss M. Grace Franklin was the heroine of the first wedding to take place at the Naval Training Station at Pelham Bay. Her father, Commander Franklin, is in charge of the station. All the customs of Naval weddings were observed



Julia Bruns, the bold bad heroine of New York's latest detective play, "The Blue Pearl," wore a gown of vivid green satin with a pearl and rhinestone girdle

Little Lillian Kent, the daughter of Mrs. George Kent, wore a delightful frock of palest pink net and a turned-down pink hat at the wedding of Miss Franklin

These Charming Informal Dinner Gowns Have Their Own Graceful Way of Stating That There Is No Place Like Home

MODELS FROM BERGDORF GOODMAN

Baron de Meyer

Like gorgeous multi-coloured butterfly wings are the deep draperies that form the picturesque sleeves of this home dinner gown, for they are made of bands of dark rainbow coloured chiffon hemstitched together and ending in a band of navy blue charmeuse faced with petunia colour. The same charmeuse makes the soft becoming gown, and the petunia colour faces the front and back panel and trims the belt and waist. If one is not charmeuse-minded, one may choose velvet instead and have a gown that is no less lovely and effective

(Below) Surely everybody would agree that woman's place is in the home, if all women made the home a background for such charming gowns as this. It's of deep chartreuse velvet, all its graceful clinging length, and chartreuse chiffon makes the long filmy sleeves. Like most new gowns it disdains an extravagant use of trimming; in fact, it contents itself with a deep cord fringe which forms a long collar and edges the panel at the back, falling softly over a long train, and a curious jade ornament in Chinese blue and green finishes the velvet girdle

Clouds may be restricted to silver linings, but this dinner gown of navy blue satin, dull coloured on the surface, shows under-glintings like a gorgeous Eastern beetle. Cerise satin outlines the neck, edges medallions at front and back done in threads of navy blue, cerise, and gold, and lines the loose drapery over each arm and the long panel train caught under a sash of blue satin

Baron de Meyer

The drizzliest November night may be quickened into spring by just the right frock. Over a simple black satin slip the designer suggests an overblouse of bright red voile that reaches to the knees. Touches of gold and red embroidery are seen at the neck and on the girdle that ties at one side with soft sash ends. The sleeves are long and loose to the wrist and finished with the frankest of selvage edges

One wishes she would turn round and show us the front of her interesting dinner gown in fine matelassé brocade of Chinese blue with facings of deep orange. Orange embroidery with Chinese blue ribbons crocheted into it outlines the jacket-like upper section; the barrel skirt is short in front and runs into an absurd little train; and, though the whole thing is undeniably more intimate than most home dinner gowns elect to be, one envies the intimacy

A tweed suit of heather mixture, well cut and tailored, defies the most strenuous of war activities to take away its chic, trim, and efficient look

Paris itself knows nothing more smartly slender than this velours suit, dignified enough for a formal occasion and simple enough for street wear

DRESSING ON A WAR INCOME

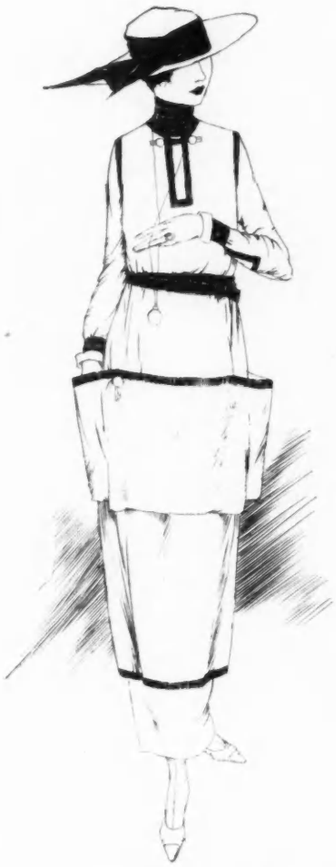
The War-time Problems of the Woman Whose Clothes Are Made to Order, Are Met by the Small Tailors and Dressmakers Who Designed These Practical Suits, Wraps, and Frocks

IN the "made-to-order" world many interesting things are happening, for it is in these rather exclusive shops, entirely set apart and seemingly oblivious to what is taking place in the "ready-to-wear" stores, that the designs from Paris are adapted to the individual. In patronizing these shops one naturally pays more than in the ready-to-wear departments, and yet, when one stops to think, it is an advantage in every way. There are many women living on a war-reduced income who consider it an economy to make their purchases in these shops. Here one gets individual attention, and the expression of one's own feeling for fashion is given due regard. Only the choicest materials are used, and the work is done entirely by experts. It is perhaps in the little things that these specialty shops excel; buttonholes are well and carefully made; seams are tailored so that they will not sag; braids or embroideries remain flat and will not pucker, as they so often do in the ready-to-wear clothes. The sleeves fit, and if a set-in sleeve is used it is noticeably flat; the shape of the gown or suit is not spoiled by dampness or rain, and therefore the expense of half the valet work is saved.

It is the "perfect thirty-six" who can afford to make her purchases from ready-made shops, for she can find clothes that fit. However, the majority of women do not possess figures that enable them to slip into a ready-made dress without having it altered, and these women should patronize the specialty shop. A good reliable tailor is more easily found than an expert dressmaker, but in and out of Fifth Avenue there are enough of each to suit all. The majority of shops make for all shapes and all sizes, but each tailor and dressmaker has a particular skill for large women or small women, and by finding those whose work is particularly suited to her style, a woman may obtain the most satisfactory results.

At the openings, a number of smart tweed suits were shown, and since then tweeds, mixtures, and cheviots are seen everywhere. They follow the usual lines employed for such materials, but there is something very new and striking about the use of fur with these coarse stuffs. An opposum collar, for instance, is lovely with a grey and black mixture bound in black silk braid. This is not as unusual, however, as a brown tweed with a deep shawl collar in stone marten. These tweed suits are made on soft feminine lines, as well as in the strictly tailored styles, but as our aim is practicality in every way, we are illustrating a tweed in its most accepted fashion. This model is sketched at the upper left on this page. It is made up in a pretty heather mixture of dark brown and green, with strange tints of lavender running through its soft woolly surface, and these colours make a fabric of wonderful adaptability. The coat, although on regulation lines, is different from the average suit in two respects. It buttons to a high neck, and double patch pockets at either side give a distinctly new touch. The outer edges of a well-tailored coat are bound with the material, while the skirt, straight and slim, buttons at the front. Dark brown leather buttons are used, and these make a smart trimming. This suit will be made to order with a choice of fine imported materials for $100. This is an exceptionally good value.

Many coats have been made to serve for all occasions, but here is one that is especially —and successfully—designed for that complicated purpose



A capable frock of black satin and duvetyn volunteers its services for war work that has no uniform

Taupe coloured corduroy and velours have met together on a suit that overcomes all the difficulties of finding an unusual costume for the country

Another suit for the slender figure is shown in fine natural coloured velours and is sketched at the upper right on page 62. Straight and slim lines are observed in both coat and skirt, and the lines of the coat are very new. The length is particularly smart. Although it does not appear so, this coat is double-breasted and buttons over closely at one side of the neck. When open, the wide side sections form graceful lapels. The buttons are of velours, and the pockets at either side are finished with bindings of velours. A smart feature in the suit is that no stitching shows. One may choose one's favourite colour, and the tailoring is guaranteed. This suit also is priced at $100.

A COAT FOR ALL OCCASIONS

Much has been said about the coat for all occasions, but it is not until this winter that coats have actually been made with this purpose in mind. Many of them take on the lines of a wrap, but in these days of inconveniences in the matter of street cars, 'buses, walking, and everything, in fact, that takes the place of the motor, a wrap that is too flowing and bulky is an inconvenience. In the sketch at the upper left on this page is a beautiful coat in a shade of tête de nègre satin of richest quality, lined with a rich tan wool velours and finished with a deep round collar of stone marten. The coat is trimmed across the front and back with embroidered stitching in dark brown wool. It buttons invisibly down the front for the sake of the evening occasion, as buttons are not considered smart for evening wear. A double sleeve effect is shown in the satin, and this gives added warmth. This is really a charming coat and one that will not be seen every day—an investment in keeping with the times. Without a collar of fur, it will be made to order for $125. The additional cost with the fur will be according to the variety selected. It is well worth the extra expense, as a high collar of this type adds both warmth and smartness to the whole garment.

It's easy to believe that the French dressmakers who made this satin frock of difficult simplicity learned how in a famous house in Paris

A costume that is really unusual for the country is difficult to find these days. A French dressmaker, however, has created a walking suit that is distinctly new and altogether pleasing; this is sketched at the upper right on this page. It is in a deep taupe colour, and the coat is made of corduroy while the skirt is of a fine velours in the same shade. This contrast of materials gives the effect of two different colours. The coat, loose, but at the same time straight and slim, fastens invisibly from the waist to the shoulder at one side, and this side runs into a short scarf which hangs over one shoulder or may be draped around the neck. It is lined with a soft crêpe de Chine or silk and is very well tailored, like all things French. The skirt, also straight and slim, lies in soft knife pleats under a wide belt of the material. It is not often that such an unusual suit is offered for so little money, for the cost is $100, and when one considers materials and workmanship, this is a very reasonable price. It will be made to order by two clever Frenchwomen whose apprenticeship was served with the famous house of Paquin. They have been established in New York for almost a year, and in this comparatively short time they have served the rather fastidious American public so well that incoming orders indicate that they soon will have an establishment on Fifth Avenue.

FOR DAYTIME WEAR

A truly French gown from this same little shop is sketched at the bottom on this page. It is a day dress and is made up in an elephant coloured satin. Severely plain is the design with the same lines observed in the back as in the front. Open pleats in the skirt run into closed

pleats in the waist-line, and in the back, hidden beneath these pleats, is the invisible fastening. A turn-over on the high collar is in dull gold tissue, and dull gold embroidery is used in the girdle. This dress has no other trimming. Box pleats, four in all, are used, and the three-quarter length sleeves are finished with a deep hem of the satin. In a fine quality of satin, hand-embroidered and beautifully finished, this dress will be made to order for $110.

There are numerous women who devote several hours each day to various charities, answering correspondence, censoring letters, looking over bills and accounts, and doing other things that mean much work, but that one seldom hears about. For this work there is no uniform, for the worker belongs to no special unit. Yet she feels that her street clothes are inappropriate, and she will welcome the worker's dress which was especially designed for her purpose and which is sketched at the upper middle on page 63. It is in black satin trimmed with black satin braid and with touches of sapphire blue duvetyn. The overblouse is fitted with deep pockets that button back with black bone buttons. Under this is a tunic of the black satin with the blue duvetyn attached to an underslip of soft silk. Touches of the duvetyn are used in the sleeves, to face the belt, and on the very high collar which is made of rows of the silk braid. A more practical uniform for the war worker can not be found.

A UNIFORM FOR WAR WORKERS

Another design for a war worker is the all-over apron of black satin sketched at the lower left on this page. This apron is made with sleeves and pockets and a binding of black silk braid which forms a pretty trimming. It may be worn over a slip of black satin or over a simple one-piece dress. Although an apron, it is made on the lines of the new one-piece dresses for autumn. Whether one is a war worker or a wage earner, a black satin apron of this type would be a practical addition to the wardrobe.

The best people wear their clothes as they wear their personalities—they show their finest side to their families and their most intimate friends. However, too many people show their worst side to those of whom they are fondest, and save their best for an indifferent public. This is particularly true in the matter of clothes, although the situation has changed somewhat since the war, and more and more women realize the importance of looking charming in the home. Perhaps this is because a woman wishes her husband or her son to keep the pleasantest possible memories of their furloughs. Certainly this is one of the reasons for the unprecedented sale of informal evening gowns. A little dressmaker has designed the charming home dinner gown sketched at the lower right on this page. The design combines lace and velvet; deep écru lace forms the underdress, while a coatee of black chiffon velvet is lined with emerald green chiffon. The looped panels in front are very amusingly done, caught under a belt of emerald green satin. It may be ordered in various colours, at $110.

A gown with sufficient dignity to give it almost the character of an evening gown is shown in the sketch at the upper middle on this page. It is shown in velvet or in satin and is trimmed at one side with loops and buttons of jet or gold braid and embroidery. This is a particularly individual style. Panels form back and front, and the back runs into a long square train which is lined throughout with chiffon. Very individual and charming are the long tight sleeves, and the effect is very smart. It is priced at $135, made to measure, and may be had in colour or in black, in satin or velvet of a fine quality.

In the recent openings it was interesting to watch the colours and colour combinations used. Gown after gown was shown in black or navy blue trimmed with embroidery in deep beige or grey. Black embroidery was very often used on a gown of grey or beige, with charming effect. Another use of these dull shades is on a tunic or overblouse in dark grey chiffon, embroidered in narrow silk ribbons in grey, and worn over a straight slip of black satin.

Note—For the duration of the war Vogue will conduct this department to meet the needs of the woman with a war-reduced income. If any special problem confronts you, write to Vogue, 19 West 44th Street, enclose a three-cent stamp, and it will answer without charge any individual question on dress, will suggest ways of altering frocks, assist in planning a wardrobe, and suggest patterns. Vogue will cut a pattern of any costume shown in this department at the special rate of $3 in size 36; other sizes, with pinned as well as flat patterns, $5.

Glorified loops and buttons are the only trimming on a gown that succeeds in being dignified enough for almost any occasion without using one bit of frivolity

It's just as an apron (and a most efficient war worker) to be slipped over a frock, although it looks like one of the new, trim, braided satin dresses

Écru lace, black velvet, and chiffon of brilliant green have all combined to make home evenings still pleasanter for the soldier home on furlough

An old hotel at Bordeaux has been turned into a Y. M. C. A. Headquarters and, since the commencement of hostilities, has been under the direction of Mrs. Vincent Astor, who is indefatigable in her efforts for the comfort of the soldiers

One hundred and fifty Americans on leave were entertained by the Duc and Duchesse de Vendôme at the Hotel Splendide, their residence in Aix-les-Bains. The young girl who is standing second to the left of the little Savoyarde is the Princesse Geneviève, the daughter of the duke

WITH JILL-OF-ALL-TRADES IN THE Y. M. C. A.

ONE HUNDRED MILLIONS FOR THE "Y"

November 11 will see the seven war work organizations starting out on an appeal for funds — the Y. M. C. A., Y. W. C. A., National Catholic War Council, Jewish Welfare Board, American Library Association, War Camp Community Service, and Salvation Army. The goal is fixed at a minimum of $170,500,000 the largest amount ever asked for as a gift. One hundred million dollars is to go to the Y. M. C. A. One Fifty Dollar Liberty Bond given in this drive will enable each of the seven organizations to do its particular work for one soldier

HOW MANY SOLDIERS WILL YOU TAKE?

WHEN the American canteen worker leaves New York on her way to the front, she knows that she's a different person in her severe if becoming uniform—quite a different person—from the young lady of four years ago who flitted through the Customs with two trunks of Paris clothes. But it isn't until the American canteen worker reaches London that she begins to realize the absolute gulf fixed between the Europe of her remembering—the Europe of things as they used to be — and even the non-combatant portions of the Europe that now is. She has read, of course, that Englishwomen who have never worked before now outdo the hours of the veriest navvy in canteen, munition shop, and hospital,—that side by side with them work titled Frenchwomen, exiled Russians whose estates are occupied by princely peasants, refugees from Belgium and Serbia, volunteers of four years' standing from the American colony in London. But, if she has the experience common to those women who go to the front under the auspices of the Y.M.C.A., it isn't until she actually sees the new Europe in operation at Eagle Hut, run by the American Y.M.C.A. for enlisted men, or at the Inn where the officers foregather, that she comes to realize what totally new standards have been introduced. It was at the Inn recently that this little comedy was staged; and, with variations in the cast, it might be duplicated there on almost any night of the week.

The "butler", a charming American girl wearing an attractive apron of flowered chintz with a bright Turkish head-dress, announces, "Lord Cheylesmore." As the British staff officer enters, one notes his enviable string of medals and service ribbons.

"Is Lady Cheylesmore here?" he asks the Y.M.C.A. secretary with the greenish drab uniform and the scarlet triangle on his arm.

Yes, she is here. She is, in fact, just coming up the steps from the kitchen, staggering under a load of steaming boiled potatoes. She says she can't possibly leave now; her work isn't done. She has to dust the drawing-room.

"Why, if that's all," the man with the medals makes answer, "I'll go up and do it for you."

He goes. And dusts. And does it well.

Half an hour later another distinguished looking soldier arrives, dressed in a Belgian officer's uniform. This is Viscount X. He enquires for his daughter. She is found washing dishes in the butler's pantry. This service completed, she is called for every night by her father. London streets, lacking lights, necessitate guides.

On the same cosmopolitan "shift" on the night of our story there was a young Russian girl, a Frenchwoman whose husband is still with the Army, two English girls, and, of course, several real Americans of whom Lady Cheylesmore was one. Before her marriage she was Elizabeth French, daughter of Mr. Francis O. French, of New York.

One of the English girls who worked beside Lady Cheylesmore represented the other great section of feminine endeavorers in the work of the American Y.M.C.A. She was a self-supporting woman, assistant manager of the British branch of a well-known American firm. She left her office at five-thirty and worked at the Officers' Inn till eleven o'clock every night, despite the fact that she had to be down town again at nine o'clock the following morning.

(Continued on page 138)

Helen McCaul and Elizabeth Dickson

MRS. LAWRENCE GILLESPIE

Mrs. Gillespie is identified with Newport quite as much as with New York and is much interested in all local civic improvements there, as well as in the Red Cross work. When she is in Newport she occupies the former home of her grandfather, the late John Carter Brown, for whom Brown University was named. This photograph shows Mrs. Gillespie with her two little daughters, Eileen and Phyllis

MAKING THEM THINK IN CHORUS

The Publicity Committee for the Fourth Liberty Loan Are the Hardest Worked and the Most Liberally Amused Group of Men in New York

THE heart of New York—if New York has a heart—may be variously located according to one's informant. Some people would undoubtedly place it at Times Square; others would suggest City Hall Park; Tammany Hall would get a vote or two; Fifth Avenue and Forty-second Street would stand a good chance of election. But during the three weeks beginning September 28, the heart of New York will be so expansive that nothing but the world's biggest office building can contain it, wherefore the heads of the Liberty Loan Campaign are located at 120 Broadway in the Equitable Building.

It's a comparatively easy thing to hypnotize a town of twenty-five or thirty thousand people into thinking in chorus. But to take New York—polyglot New York—cynical, sophisticated, always in a hurry—to add to the seven millions of the Greater City the twelve northern counties of New Jersey and one county of Connecticut—to take this unwieldy congeries of communities and weld it into one thinking, working, subscribing whole that will take a third of the next five billion dollar Liberty Loan on its broad back and go laughing off with it—this is the work of the Publicity Committee of the Second Federal Reserve District for the Fourth Liberty Loan.

THE HARDEST WORKER OF THEM ALL

One doesn't wonder, then, that all through a super-steam-heated summer when the fifteen thousand people who man and woman and office-boy the Equitable Building drop down in the big elevators and stream out onto Broadway and Nassau Street, there is one floor that doesn't go home yawning. On Sundays, too, when the rest of down town New York is a mere echoing canyon of last week's memories, these Liberty Loan enthusiasts merely hump their shoulders over their desks and go on scheming out ways to separate Mr. and Mrs. and Miss and Master America each from his favourite idea that he has taken all the bonds he positively can.

These men who prefer a swivel chair and a dictaphone to Long Island and a limousine are not paid by the Government in any of its protean forms. They are, in the main, advance investments made by the various big corporations whose highly paid advertising specialists they are, and when so loaned to their country, they come over bringing their staffs with them.

THIRTY THOUSAND DOLLAR BRAINS

The posters for the Fourth Liberty Loan that flare across New York from the Bronx to the Battery were made in Washington where Charles Dana Gibson is in charge. But all the rest of the publicity—the newspaper and magazine articles, the street speakers, the parades, the wayside theatres, the huge gatherings in public halls, the thousand and one advertising "stunts" from the Liberty Bell placed on one's back door-knob directly above the milk bottles, straight through to Geraldine Farrar flinging the Star Spangled Banner's top note across Fifth Avenue from the Library steps—all these are the creations, directly or indirectly, of the Publicity Committee that toils in the Equitable Building.

"Given a hundred and four Blue Devils for six days—what would you do with them?" This isn't a riddle that results somehow in "can the Kaiser." It's an assignment of the sort propounded to the high-powered minds of his staff by Mr. G. S. Fougner, manager of the Press Bureau. Those Blue Devils were hand-picked from the Western front for use in the Third Liberty Loan drive; their transportation had entailed all sorts of windings and unwindings of red, white, and blue tape; now that they were about to appear on American soil the Publicity Committee wanted to get the maximum effect out of them.

Thirty or thirty-five men concentrated their several ten-to-thirty-thousand-dollar brains on the problem. Each sent in a typewritten itinerary in which the Blue Devils energized as only seasoned trench veterans could. Mr. Fougner went over the programmes submitted and chose the best items from each.

For the Fourth Liberty Loan, the star assignment begins, "Given the President——" What ultra-Blue-Devilish results the combined brains of the publicity experts will produce from this event remains to be seen. It wouldn't do to forecast. To be forewarned isn't to be forearmed in the publicity world—it's to be foredoomed. And the advertising cat-out-of-the-bag catches no mice.

One of the most far-reaching accomplishments of the last drive was the creation of the Rainbow Division consisting of committees representing one hundred and fifty embattled trades, each out to sell more bonds than anybody else. Together they disposed of more than five hundred million dollars' worth, but not before many an insurance heart had bled with the fear that the music publishers would outdistance them. The music folk had such immense advantages. They could hire Carnegie Hall; they could persuade Caruso and Farrar onto the same stage; they could raise two million dollars at a single session. The music trades weren't the only opposers that the insurance men had either. There was the Fish Committee. One bright member happened to be an officer in the National Guard. He borrowed a field kitchen from his unit and patrolled the financial district for several days. Every man who bought a bond got a plate of soup in exchange, and, as there seemed to be many soup-hungry magnates, the Fish Committee's hopes soared. But it was the insurance men who won in the end. The brains that can go out any day, assisted only by a glittering eye and a table of death rates and wheedle a man into taking out an endowment policy for five hundred thousand or so, to mature at the end of twenty years, shouldn't have much difficulty in persuading him into a bond. It remains to be seen, however, whether even the insurance men can hit the bull's eye twice in succession.

BUT OH THE THINGS THEY DIDN'T DO

The financial district was only one of many centres evangelized and to be ministered to again for the Fourth Loan—City Hall Park, Madison Square, the shopping district in and around Forty-second Street and Fifth Avenue—each had its theatres, its special thrills day by day.

But the things the Liberty Loan Publicity Committee does are a mere nothing to the things it might do, according to Mr. Fougner who, among other parts, plays that of buffer between the Committee and those civilian brains that hatch great ideas at the eleventh hour.

On the last day of the Third drive, a man came in at noon. The Loan was officially closed, but the banks were still obliging last-minute bond-buyers. The man had a commanding eye, and he fixed it on the poor Buffer as though he would forever dispose of such unnecessary obstacles on the path to progress.

"You are to wire Wilson and McAdoo," he said quietly. "Close the Loan at once. Keep it closed until you've time to put my idea into practice, and then open it again—for twenty billion—thirty—fifty billion if you want."

"Just what is your idea?" the Buffer's mildness is the best and most specious thing he does.

"You've heard of the Declaration of Independence?" the visitor asked, gripping the outside edge of the Buffer's big desk with both hands and leaning as far over as gravity would permit.

"Ye-es," the Buffer agreed, his mind's eye on Police Headquarters.

"What American wouldn't be glad—proud—to think his great-great-great-grandfather had signed it? What wouldn't you give for that, today, let me ask you?"

(*Continued on page 134*)

DID YOU KNOW?

That a Fifty Dollar Bond will pay for one six-inch shell and the powder to fire it at a U-Boat?

That a Hundred Dollar Bond will clothe a soldier for overseas service?

That a Five Hundred Dollar Bond will pay the cost of drafting one hundred men?

That a Thousand Dollar Bond will buy an X-ray outfit for a base hospital?

That a Ten Thousand Dollar Bond will buy a "Baby" tank?

That a Fifty Thousand Dollar Bond will buy a whole field hospital?

That a Million Dollar Bond will buy all the ammunition used in a small barrage?—or pay the cost of the war for half an hour?

HOW MANY—PLEASE?

Arteraft

Baron de Meyer

(Left, above) Lillian Gish, whose work in "The Birth of a Nation" and "Hearts of the World" has made her so well known, has won new honours in the Griffith photoplay, "The Great Love." Many scenes of the picture were taken in England, and Mr. Griffith secured the cooperation of the Queen Mother, Alexandra, of Lady Diana Manners, Miss Violet Asquith, and other prominent women in England, who consented to appear in the film

Rocklitz Studio

Geraldine Farrar has made three photoplays this summer: "The Turn of the Wheel," "The Hell Cat," and one which is yet unnamed

(Right, above) Madame Petrova, whose latest screen production is a version of the novel, "Patience Sparhawk and Her Times," by Gertrude Atherton, has been devoting her summer to the War Savings Stamp Campaign. She made a tour of thirty-five cities, selling half a million dollars worth of stamps. She is to desert the screen for the spoken drama this winter, and will appear in a play called "The High Altar," of which she is co-author with W. H. Roberts. Her last appearance on the legitimate stage was in "Panthea"

FOUR STARS IN THE GREAT WHITE MOVING PICTURE WAY THAT STREAMS AROUND THE WORLD

Maurice Goldberg

This photograph of Mary Pickford, who has made a whole picture for the Fourth Liberty Loan, was posed for Vogue at the time of the Third Loan

SEEN on the STAGE

Almost All the New Autumn Plays, Whether Warlike or Not Involve a Mystery The Solving of Which Delights Broadway

By CLAYTON HAMILTON

THE technical method of the mystery-play is diametrically different from that of the standard drama. In the first place, it reverses what William Archer has described as "the Olympian attitude" of the audience. In most cases, the public prefers to know more about the people in a play than these people know about themselves; for this superiority of information places the spectators in the comfortable attitude of gods upon Olympus, looking down upon the destinies of men. But the mystery-play dethrones the audience, and sets the characters, instead, upon a misty mountain-top, where they may be visioned only at rare and fleeting moments when there is a rift in the clouds.

Much, of course, is sacrificed by this procedure, which—to quote another phrase of William Archer's—"deprives the audience of that superior knowledge in which lies the irony of drama." There is no denying that, in the ordinary observation of experience, it is not nearly so interesting to be fooled as it is to watch other people being fooled; and this is the reason why—to instance a very high example—the audience is permitted to see through Iago from the outset, whereas Othello persists in regarding him as a "fellow of exceeding honesty" until the final moment of the tragedy. But, on the other hand, the mystery-play, by preventing the response of recognition, stimulates the counter-interest of curiosity. When an author says to the public, "These are my characters; I do not invite you to know them: I forbid you to know them," he of course receives a quick reaction from the audience. Instead of enjoying the comfortable consciousness of superior knowledge, the spectator is stimulated to enjoy the taking of a dare to prove that his understanding of the puppets of the play is not inferior to that of the author or to that of the characters themselves.

But, in order to sustain a mystery and to register a series of surprises, the playwright is impeded from drawing his characters consistently and is often tempted to tell lies about them. It is all but impossible to depict the sort of person that the hero really is, and at the same time to persuade the audience, until the final revelation of the secret, that the hero is another sort of person altogether. Deception of this kind can, therefore, never be accomplished in a play that is sufficiently serious in subject-matter to demand reality in characterization. The pattern of surprise is availably only for farces and for melodramas, in which the incidents are all that count and the characters are secondary. To deceive the audience successfully in high comedy or tragedy would require a falsification that would be fatal to the play.

The standard drama appeals to the normal impulse of an interest in life. The mystery-play appeals to the no less natural incentive for solving tricks and puzzles; but this interest is undeniably the lower of the two. All of us like to watch card-tricks, when the cards are well manipulated; and, in viewing any human complication, each of us assumes instinctively the rôle of a detective. But the activity of mind excited by the effort to unravel a mystery or to solve a puzzle is surely less august than that which is awakened when a man is led to a high mountain-top and invited to review some representative experience of all humanity rehearsed beneath his feet.

"THREE FACES EAST"

A friendly service to reviewers might be rendered if Cohan and Harris would publish a pamphlet entitled "Who's Who in 'Three Faces East.'" This play, by Anthony Paul Kelly, repeats the clever project that was exploited by Max Marcin in "Cheating Cheaters,"—a project that may be described, in technical terms, as the pattern of the double cross. But, since, in our journalistic theatre, the public is not expected to recognize the repetition of a pattern if the subject-matter is altered in the interest of timeliness, Mr. Kelly has turned the piece into a war-play (and what could be more timely than that?) by the simple expedient of changing the elaborate plot of crooks and counter-crooks into an equally elaborate plot of spies and counter-spies.

"Three Faces East" is described by the author as "a play of the secret service." Several members of the cast of characters are introduced to the audience as agents of the German Intelligence Bureau, and several others are introduced as agents of the English Intelligence Department. Before very long, however, it becomes apparent that most, if not all, of these many spies are reporting day by day to the people higher up in the secret service of both nations, and we are permitted to make the obvious de-

Strauss Peyton

When Marjorie Rambeau has the leading rôle in a play by Roi Cooper Megrue, and that play is named "Where Poppies Bloom," and announced as a love story of the war, staged in France—then one knows that a vivid bit of the "world drama" has come to Broadway

Matzene

Ruth Findlay "played opposite" Wallace Eddinger with great success in his new comedy, "A Very Good Young Man"—a play from the pen of a new author, Martin Brown, who won fame on Broadway as a musical comedy dancer

Reidler

Violet Heming is a German spy, but she manages to be charming in spite of the handicap, in "Three Faces East," by Paul Kelly, another war play, concerned this time with spies, and called a play of the Secret Service

Abbe

Desirée Lubowska adds to the dancing in the Hippodrome show, appropriately named "Everything." It was written by almost everybody and is played by everybody else

Geisler and Andrews

Lillian Lorraine appears in the Follies, and does an old-fashioned valentine scene with the Fairbanks twins, a song or two, and a delightfully deceptive round mirror

White

In "Under Orders," that war-time drama of English origin, Shelley Hull plays an American officer——

—and doubles as a German officer, son of the twin sister who had the ill luck to marry into the Fatherland

duction that these puppets are engaged in an intricate game of double-crossing each other. Thereafter, the interest becomes centered in the incentive to discover which is which, and what is what, and who is who. Characters suspected to be Germans turn out to be English; characters supposed to be English turn out to be German: and, before long, the whole scheme becomes so cleverly bewildering that, when the birth of an English baby off-stage is announced in the middle of the play, we begin to fear that this little stranger may turn out to be the Kaiser in disguise.

Such a pattern is peculiarly hard on the performers; for, until the play is completed, it is impossible for the critic (and every witness of a play regards himself as a potential critic) to formulate any logical opinion in regard to the comportment of the actors. How is any one to tell, for instance, whether Violet Heming acts well or acts badly in the part of one of the leading secret agents unless he is credibly informed, quite early in the evening, whether she is really a German spy or really an English spy? And the same question must, of course, be asked before applying any judgment to the performance of Emmet Corrigan, who is first presented as a Belgian refugée, subsequently suspected to be a German spy, revealed still later as a secret agent of the English Intelligence Department, and finally proved to be . . . but in reviewing such a play as this, the commentator is expected to keep the author's secret! In a surprise-play of this type, no opportunity for manifest reality of characterization is afforded to any of the actors, except to those who—like Charles Harbury, in the present instance—are assigned to the depiction of the few parts that remain unchanged throughout the evolution of the pattern.

In the production of any play in which the emphasis is cast upon the plot (and both farces and melodramas are included in this category) the customary tempo is extremely rapid. Despite this precedent, "Three Faces East" is played at a pace that is exceedingly deliberate. The piece was directed by Sam Forrest; but, in this very careful conduct of the metronome, one suspects also the collaborative ear of George M. Cohan. A slow tempo was required, in the first place, to afford the audience the necessary leisure to think backward when some new kink in the plot was unexpectedly and suddenly projected; and the creeping progress of the action was used also to contribute very largely to the desired sense of something evermore about to be.

Since the piece was produced by Cohan and Harris, it is scarcely necessary to append a statement that it is more than adequately cast and staged. If the reader desires an explanation of the enigmatic title, the only reasonable answer seems to be that a mystery-play should be announced with a mysterious name. "Three Faces East" is a literal translation of the German phrase, "Drei Gesichte Osten," which is employed as a pass-word between the various agents of the German Intelligence Bureau who appear in this melodrama; but why they should have chosen this peculiar pass-word is a mystery that the author has refused—or else neglected—to explain.

"UNDER ORDERS"

"Under Orders" is another play in which the interest is mainly technical; but it contains one scene which is so effective that it awakens, for the moment, a response of genuinely human sympathy. This piece was written by an English actor named Berte Thomas; and it was first produced in England, under the title, "Out of Hell." The present version has been slightly "Americanized,"—to the obvious detriment of the text wherever the changes are apparent. It seems a pity that, when our managers import successful plays from overseas, they are so rarely willing to leave the author's lines alone.

"Under Orders" has been advertised and exploited as "a dramatic novelty"; but this phrase is exceedingly ill-chosen. The piece shows undeniably a certain sort of merit; but "novelty" is not the name for it. Though "Under Orders" is a four-act melodrama, only four characters are exhibited upon the stage from the outset to

(*Continued on page 146*)

PATRIOTIC REFLECTIONS IN MODERN GLASS

GLASS FROM WANAMAKER

Guy Arnoux of Paris designed this bowl, which is of opaque white glass, festooned with garlands of bright blue leaves caught with red roses. The rim of the bowl is striped in tricolour, and the whole effect is gaily patriotic

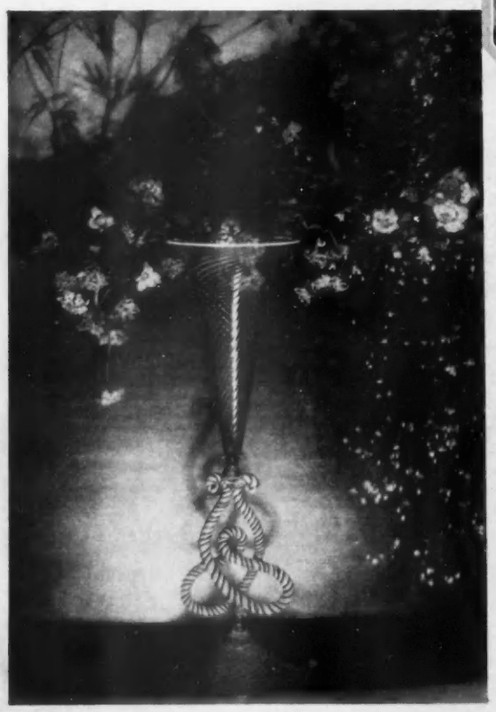
NOWADAYS, when the war-time spirit of patriotism is manifested by flags hung over every doorway, when Fifth Avenue presents a long vista gay with tricolour, it is interesting to remember that France has long made use of tricolour and its modifications, not only in costume and decorations, but also in the decoration of glass and china.

This began in 1793, when the valiant little cock of the Revolution was still crowing triumphantly and the tricolour cocarde, formed like the cock's comb itself, became one of the national emblems of France.

But it was during the time of the Directoire that tricoloured motifs, embodying the cocarde, the cock, the fasces, the triumphal flambeau, and the wreath of victory became most familiar. These were national motifs, peculiar to the period, and their characteristic colourings were tricolour, not only as it appears, in pure brilliant colour, in the flag, but in its soft blue violet or grey blue, in creamy whites, and in soft rose or mauve. The china

(*Continued on page 152*)

A covered Venetian compote of transparent white glass is decorated with curling red and blue glass feathers at the top



(Left) In the museum at Murano is the model for this red, white, and blue vase. The base and the cup, which are held together by a red and white peppermint striped twist, are of aquamarine blue with a swirling line like sunlight on clear sparkling water

(Right) This is American antique patriotic glass. The vase is striped with wavy lines of alternate red, white, and blue. The scent bottles are on the millefiori order—but there is a single flower in the stopper and in the bottom of the bottle

Baron de Meyer

One of the most beautiful estates at Great Barrington, Massachusetts, is "Brookside," the home of Mrs. William Hall Walker. The artificial lake with its swans and its Italian boat-landing suggests a villa on Lake Como, but instead of cypresses, the pines and birches of New England are reflected in its waters. From such steps a Watteau marquise might have embarked for idyllic "Cythère"; but the plain facts are that these steps lead up to the picturesque Elizabethan house

LANDSCAPE ARCHITECTS, VITALE, BRINCKERHOFF, AND GEIFFERT

WHITE PICTURESQUE STEPS LEAD STRAIGHT INTO A SUN-FLECKED LAKE FRINGED WITH PINES AND BIRCHES

Mattie Edwards Hewitt

This bronze fountain, designed by Anna Coleman Ladd, is thoroughly Greek in feeling, and adds its decorative value to one of the most picturesque spots on the estate of Mrs. Edward S. Grew at Manchester-by-the-Sea, Massachusetts. These figures in their woodland setting are an example of the fact, so well-recognized by the Greeks, that sculpture gains in beauty from an outdoor background, especially when it contrasts with the delicacy of fine foliage and the blue of sky or water

ETCHED ON THE MIRROR OF THE POOL AGAINST A BACKGROUND OF GREEN IS THIS BRONZE FOUNTAIN

THE NEW NOTE OF HOPE IN PARIS FASHIONS

The Couturiers Welcome the Good News from the Front by Making Draped and Paneled Frocks That Show a New Note of Elaborateness

JOY and hope are in the very air of Paris these days. And yet it was but a few weeks ago that danger and dread hung over us. At three o'clock one morning there came an ominous roar, followed by a noise like the bursting of shells — then another roar. I woke with a start and sat up in bed, listening. Was it a storm? As soon as I came out of my sleepy daze (for our calm nights are rare, and we sleep heavily when they do come), I realized what it was that I heard. It was the noise of cannons—the sound of a battle. I jumped from my bed, opened my window, and from a mother-of-pearl dawn with floating clouds, the incessant noise of the battle reached me. From the direction of the sound I knew that it must be near the Marne that they were fighting, near all that part of France that lies along its banks, those undulating hills, those forests, that charming peaceful village of Château-Thierry.

I can see that village now as clearly as if I were there, for it is indelibly stamped on my memory. The day after the first victory of the Marne, in 1914, I was sent, with seven other persons, to carry surgical instruments, blankets, and supplies to the hospitals near the front at Fismes and La Fère. At seven o'clock in the evening we arrived at Château-Thierry. Its streets, once so peaceful, were filled with French and English lorries; its shops were emptied of their stores, and only an occasional shop had any light at all. British officers with lanterns were rushing about trying to find a garage or a place to dine. We passed La Fontaine's house—its shutters were closed, its steps moss-covered, but a rose bush, climbing over one of the iron grilles, offered a single rose as homage to the poet who loved nature so ardently.

AT CHÂTEAU-THIERRY

We dined at the notary's, in the huge quiet dining-room of an old house of the type which Balzac loved to describe. The table was laid very nicely, and we had a ham that had been overlooked and some preserves that some one had discovered. The people in the neighbouring house, who had come back to their homes that day, came and went incessantly. During dinner a very elegant young woman came in and told us a mysterious and exciting story: all her personal linen, her lace chemises, her combinations, and her *saut de lit* had been taken by the Germans, while the towels, sheets, and household linen had not been touched. We wondered if some officer had sent all her lingerie to his Gretchen as examples of what he would like to see worn by the women of Germany. Immediately after dinner we began to plan how we could put up eight people for the night. We finally found shelter in a beautiful house, the residence of the symbolist painter, Aman Jean, who happened to be absent at the time. This house, too, had been looted. It was typically French with its dark shutters and its wide white façade. At the time of the invasion a joyous family life was being lived in those vast rooms, so charmingly decorated, which had since been reduced to a pitiful state.

We left at the dawn of a pale autumn morning and made our way through the fog, over roads heaped with the debris of battle, to other towns which had been delivered from the enemy. As calmly as if nothing had happened the hard-working peasant was already taking possession of his fields once again—the eternal renewing of things.

A NEW HOPE IN FASHION

This renewing, this rebirth, makes its appearance in many varied forms. We saw this in the wild enthusiasm with which the people of Paris greeted the soldiers of the Allies at the review of troops on the American Fourth of July. We see it now in the confidence which is expressed everywhere, since this second victory of the Marne, for a speedy final victory. And again we see it in the interest with which people have taken up their normal lives since the long range

CHÉRUIT

The Parisienne who is up-to-the-minute in fashion has her coat of one wool material and her skirt of another. This novel jacket striped with bias bands of bure is of light weight yellow wool stuff with a thick bure skirt

LUCILE

The black and white striped taffeta sash which trims this pale grey taffeta afternoon frock and forms an ingenious train at one side, is one more sign that the good news from the front is adding a joyous touch here and there

LUCILE

Frocks are a little more festive in Paris. This Georgette crêpe dress, for example, has put the unbroken silhouette right out of its life and draped up its rose coloured length under an unusual grey and black belt of striped satin

guns have been silenced, and in the way in which the great industry of Paris—the creation of fashions—has continued in spite of all the suffering and danger which has threatened our city. Human nature is such that when one has looked death in the face, one turns back to life with redoubled energy and verve.

Perhaps it was with this realization that Susy Depsy, a woman convicted as a spy, ordered, through her maid, a dress from one of our leading houses in which to appear before the court martial. It was only after long consideration that she finally decided on a black satin dress with an embroidered chasuble and a hat trimmed with two feathers, one black and the other pink.

I have said before this that the fact that most women are wearing simple clothes in Paris does not mean that there are no exceptions. I have an idea that now that the war news is so encouraging, many women will begin to dress more

JENNY

Even Paris says this tailleur of brown wool velours is just a bit complicated. Most of the complications are of seal—collar, vest, and novel skirt bands

elaborately. The couturiers are quite ready to second them in this. Lucile, for example, has gone in for elaborate draperies. To be sure, as a rule, only dresses for formal occasions are draped, but at some of the recent weddings in Paris we have seen a revival of the *robe de cérémonie;* the only festive note lacking in the elaborate ensemble was the long train. The two dresses from Lucile, sketched on page 73, are examples of this slight reaction from extreme simplicity. The long end of ribbon arranged like a train at one side, in the dress sketched at the lower left of page 73, is a new and interesting note. Large hats are worn with both of these gowns for formal occasions.

Worth, even in the simplest of his costumes, shows that exquisite distinction which marks the extreme degree of elegance. The street costume

JENNY

When this little Parisienne gets tired of her coat of green duvetyn with its garnitures of tan, she just turns it all inside out and has a tan duvetyn coat trimmed in green. The bottom of the coat is very novel, rolled up and buttoned in front but not in back

LANVIN

White angora is adding a fluffy touch to suit after suit in Paris—and it's always as delightful and amusing as it is on this youthful suit of brown molleton

which is sketched at the lower left on page 75 proves the truth of this statement. Lanvin offers some very new ideas, including the kangaroo pouch-pocket which is seen on so many of her models and is finding such popularity here in Paris.

NEW FASHION DETAILS

The winter fashions will show draperies, pleats, flying panels, and aprons. There is, in fact, a reaction against the monotony of an unbroken silhouette. Tailored suits of the mannish type, consisting of an absolutely plain coat and skirt with no ornament whatever except stitching and buttons, are entirely dead here, although for a time they found great popularity with some women. I say this decidedly because the trend of autumn and winter fashions will be very definitely in an opposite direction. The

JENNY

This smart tailleur of dark blue gabardine prefers to be seen going rather than coming. That's because of its interesting back with pipings at each side

Parisienne never cared for the mannish style of dress, and now she has renounced it definitely. A coat-dress from Jenny, sketched at the left on this page and made of brown wool velours with seal panels on the skirt, gives a very clear idea of what is really smart at the moment. The unusual collar of crossed bands of seal deserves special mention. The cut of the green duvetyn coat with tan revers, at the top of this page, is unusual, as the back is much longer than the front. New and amusing, too, is the way in which the bottom of the coat is turned up and buttoned carelessly, and the idea of making the coat reversible so that it can be worn equally well with either side out is most ingenious.

Even for simple costumes two materials are combined. The model from Chéruit, sketched

in the upper middle on page 73, uses a soft light woollen material for the jacket and a thick warm bure for the skirt. This costume is cut in a most novel way, with points meeting in the front and a string belt run through button-holes. Bias bands of bure trim the back of the jacket. This use of different woollen materials in the same costume will be one of the most marked novelties of the winter. It is an especially good style now when there is a scarcity of materials. Silk and woollen tricot are also combined very charmingly. I like these mixtures best when one colour is used. A slight difference in shade is sometimes very good, but two shades which contrast violently are in very poor taste, according to my judgment.

The latest novelty which has been seen at the watering-places during the summer and which has continued in popularity since people have come back to town, is the custom, adopted by many fashionable women, of wearing thick stockings and heavy-soled shoes. These are worn only with simple morning and afternoon costumes, of course, but the idea is logical, for silk stockings and thin slippers certainly belong with silk or velvet dresses. All the little working girls had begun to wear silk stockings from the time they got up in the morning—and there had to be a difference. The truly smart women have found it in this new fashion.

BEER

When the mansard roofs of Paris sparkle in the first frost, the wearer of this tailleur of green burella cloth will rejoice in its trimming of zibeline and high snug collar

MAISON DE BLANC DE PARIS

A coat of beige "Deaveline" with a cape set in at the shoulder-line finds a collar and cuffs of wool tricot the best, as well as the most becoming, defense against winter

WORTH

Now that all wool of draft age has gone into khaki or blue, the Parisienne consoles herself with a black satin tailleur, trimmed with fur and bright silk embroidery

The types and sizes of the new hand-bags vary with each woman. I went to see what I could find in the shop of Nenchoff, the dealer who is most popular with Americans and with all women who love luxury. Most of his bags were of leather, either in envelope shapes with double pockets, or long and narrow, or small and round. What he likes best, however, for women who still have their own carriages, is the bead bag made by hand, reproducing in colours the old Chinese designs of the eighteenth century. Some of these bags have antique tops and some are drawn with a plain cord, but all are the quintessence of elegance. But they are, I repeat, not to be carried when one is on foot and simply dressed.

With leather toques of the type of the one from Jeanne Duc, sketched on page 76, completely covering the head, many women wear plain veils the colour of the hat and edged with tiny beads in the same shade. The bead border is very narrow, but the weight is sufficient to make the veil hang well and to prevent its fluttering at every step.

The wearing of a veil in itself constitutes something of a novelty in Paris. Before the war it was rare indeed to see this adjunct to a hat worn with either morning or afternoon costumes. It was only for motor wear that the veil found favour. Possibly because the activities of the war have caused women to make less frequent visits to the hair-dresser, it is now quite usual to see smart women wearing veils. Even the floating type, once left severely to the American tourist, whose badge it was, has been adopted by the elegant Parisienne who wears it in a distinctive manner; just covering her eyes in front and falling on the shoulders in natural folds. Some very beautiful old veils have been resurrected from obscurity to serve modern needs, proving again the truth of the adage that if one will but keep a thing long enough, one will surely find a use for it. The lacemakers, thousands of whom have been thrown out of work by the destruction of their homes during the German invasions, welcome the revival of the veil as another chance for the exercise of their delicate art. The artist who works in the medium of fabrics also finds an opportunity here. The art of Batik, originated in France by Madame Pangon, is particularly well adapted to materials which are to be used for long flowing veils.

Madame Pangon does not confine herself to thin materials, however, for much of the work which she showed me on the day I visited her studio was carried out on heavy velvets. For this rich fabric she has adapted many designs in which fauns disport themselves in classic games and dances, reminding one of the Debussy ballet, "L'Après-midi d'un Faune," which set all Europe talking when it was first interpreted by Nijinsky. For her silks, Madame Pangon fancies designs of water weeds waving rhythmically across a surface suggesting a still pond. For her thin veilings, she chooses strange exotic flowers, peacock feathers, vines filled with ripe grape clusters, drifts of bubbles in iridescent colours, or marine patterns taken from the starfish and the seaweeds.

She also adapts her designs to furniture materials, but I should like to talk of them another time, confining myself here to the stuffs which she intends for gowns and cloaks. They have

(*Continued on page 142*)

BEER

The rabbit may have been a provincial once, but now he frequents the boulevards of Paris—this time on an afternoon dress of smoke grey velvet embroidered in grey

PARIS HATS AND COIFFURES DO THEIR BIT TO MAKE LIFE INTERESTING TO THE "PERMISSIONAIRE" FOR, THE FIRST TIME IN MANY MOONS, MADAME IS GIVEN VARIOUS NEW STYLES IN HAIR-DRESSING

The coiffure of Mme. Letellier, a smart Parisienne, attains that difficult, desirable end—the careless, almost frowsy look that is so captivating and that requires such infinite pains. It's done by cutting the ends at front and sides and twisting the rest of the hair into curls at the back; coiffure from Antoine

JEANNE DUC

To be fashionable one must be embroidered this Paris season—even if one is a big becoming hat topped with brown chenille and faced with brown velvet. Occasional small round motifs done in grey, blue, and burgundy wool are a pleasant way of accomplishing this ornamental end

If a little hat is torn between the fascinations of blue Georgette crêpe and pale rose crêpe with big blue polka dots, obviously the wise thing to do is to take a little of each. The dotted material makes a becoming background for a brim and up-turned ruffles of the plain crêpe

The "jeune fille" coils her hair in big open loops against her slim neck—not carefully, not carelessly, but as though one were so young that one charmed without wishing it; coiffure from Antoine

This is the profile of the "jeune fille"—short ends of curls on her forehead, little ears modestly in retreat, and those careful-careless coils in a loose knot behind

JEANNE DUC

One does one's best for a sad world in a small close fitting turban of cherry red kid with a wreath of red kid flowers and leaves each gaily edged with a tiny band of gold

Mme. Doyen, the wife of the well-known French physician, wears a coiffure somewhat "en casque," with a coronet braid placed higher in the front than in the back and laid softly around the head

FRENCH TASTE *and a* WAR-REDUCED POCKETBOOK

By Buying Few Frocks of Good Materials And Dark Colours and Using a Variety Of Collars, Belts, and Trimmings, the Parisienne Meets the War-Time Prices

It's a wise little war-time Parisienne who wears this gown of jet-trimmed black tulle over gold lamé, for such a frock can be worn for many times and occasions; from Berthe Hermance

Mme. Barthet wears this frock of heavy hand-made tricot bordered with lines of light blue and mauve—for tricot is one of the smartest and most practical materials; from Cousin

THE one great question which most women have to decide this winter is how to be elegant with the least expense. With the present war prices, the problem would be unsolvable if women did not always find some ingenious way to get the best of the situation. The greatest resource of the moment is the tricot dress, in silk, wool, or cotton. Tricot will be the predominant elegance of the winter, for dresses of this material have been treated in an absolutely new way and are no longer suggestive of sports clothes. These models are charmingly finished, made either of double-faced or plain tricot, or of silk and wool tricot together. Even if one goes to the most fashionable houses these dresses will not be as expensive as silk or woollen ones, and this is also true of coats.

THE CHEMISE DRESS

The straight chemise dress of tricot, held in by a narrow belt of ribbon or of the same material carelessly knotted at the side, is most often trimmed at the bottom with bands of a contrasting colour or turned up at the hem like a man's trousers. The turned-up part may be of a lighter or darker shade than the dress. To tell the truth, there will be a great variety in the cut of frocks, but the choice of the women who are leaders in the fashion world is undoubtedly the chemise dress.

A two-toned violet cape from Madame Lebreton, worn by Mlle. Dorziat, is sketched at the upper left on page 78. It is of wool and silk tricot with silk bands on the bias in the back and ends crossed like a fichu. It is an ideal wrap to wear with a charming costume such as the new type of tailored frock which has replaced the mannishly plain tailleur. This is a blouse and skirt of violet silk edged with wool trimming and finished with little violet silk buttons. The "medallion" neck is much newer than the pointed neck for this sort of blouse.

The use which the Parisienne has made of these tricots at this time when simplicity is necessary is another proof of her ingenuity. She creates a modest elegance, instead of complaining because she can no longer spend as much as she used to. Is this not really plucky? However, we can not stick to one single style, since every day brings varying circumstances.

Silks will be the solution to most of our problems this season. They will be an economy as, since the war, silk is much cheaper than wool. They are also charming as a soft silk dress is always becoming to a woman of taste.

A frock of grey crêpe de Chine and grey rabbit fur is a war-time possibility for the most conscientious, for both are economies; from Berthe Hermance

The rabbit gives a fur that is as warm as the coat of its more expensive brothers and is a charming trimming for grey broadcloth; from Berthe Hermance

The woman of small means who goes to a little dressmaker must reconcile herself to a new programme.

REDUCING THE COST OF SMARTNESS

First, she must give up eccentricity. Next, she must avoid complicated models, the execution of which would present technical difficulties, and, lastly, she must keep entirely to black or dark colours. By following these rules closely and going to a dressmaker who has had some experience, she will achieve her object. This does not apply to the woman who is gifted with a very keen sense of harmony. If one can make a dress out of a veil and perform other equally ingenious feats, one may be perfectly independent of fashion and still appear to follow it. It is for the women who have been accustomed to spending a good deal of money on their clothes, and, having no ideas of their own, wish to keep on dressing just as they always have, that this programme has been arranged. And these women must keep to it, for a time, at least, if they wish to look well without spending more money than in the past. They must choose the best materials and make up their minds to wear their gowns for two years in succession, instead of buying new dresses of inferior materials which will soon spoil and get out of shape. An excellent idea is to have a dress copied in another material, if it has been successful. Serge, velvet, and tricot have been used for the same sort of occasions since the war, and all three are still smart. Fringe is having a great success

In place of the expensive tailored suit, one may cover a frock with such a cape as this, worn by Mlle. Dorziat; it is of violet wool tricot collared with darker violet silk tricot; from Lebreton

this winter. It is a very convenient trimming, as it is elegant, but does not require any particular cut in the gown. The collars which are popular this season will make an old dress look like a new one. They can be made at home by one's maid, from a muslin pattern which has been cut to suit one's own particular style. Collars may be of pink or white organdie, of embroidered lace, or of soft fur, and may be worn open or high.

Another successful way of altering the appearance of a dress is to change the belt. The new belts may be very large and knotted in the back in Japanese style, or fastened in front without ends. They are equally smart when they are very narrow, tied twice around the waist, and knotted behind, rather low. Still other smart arrangements are to wear them very low, like a child's sash, or very high; in this case they are made of a simple straight piece of silk. With the straight dresses, both with and without tunics, there must always be a belt. One should have a variety of belts and collars in order to change the lines of a dress.

The tailored suit, which demands a perfect cut and must therefore be made by an expensive couturier, may be replaced this year by a skirt and cape of some such firm material as

It's the ingenious fringed silk collar that makes this simple blue serge frock so very smart—and one may have any number of smart and interesting collars made at home

serge, duvetyn, or wool velours. Blouses which are very simple to make are of Egyptian cut either matching or harmonizing with the rest of the costume.

Furs need a whole chapter to themselves and can not be gone into here. The very expensive furs have been put aside since the war, and the only ones to be considered by the woman with little money to spend are pretty combinations of plain rabbit. Prepared, dyed, and worked, this fur has great charm and is so reasonable in price that it needs no recommendation.

The problem of hats is not so difficult to solve, as one may buy ready-to-wear shapes in so great a variety that it is possible to make a selection of whatever is becoming to one's face. Many women make their own hats, but of course nothing lasts as long as a hat of good quality, bought from an expensive house, as —like a good pair of shoes—it will never get out of shape. It is better to have only two hats in a season and to have them from a good house, than to have a dozen cheap ones. A method employed by women who have to consider expense is to have their last year's felt or straw shapes reblocked; a good milliner will never refuse to do this to one of her own shapes, especially at such a time as this.

An unvarying rule in matters of economy is this: "Whatever is cheap will be expensive in the long run." It is well to remember this.

Over this black satin underdress is a tunic in gold and brown with a touch of red in the flowers—a tunic which an ingenious woman might alternate with other tunics; from Rolande

This coat, worn by Mme. Faquet-Lemaître, is of black duvetyn with a bright red band turning a smart corner on its front and a wide high seal collar warming one's chin; from Rolande

Fringe is smart and not too expensive, and just how effective it may be is shown on this black peau de soie frock worn by Mme. Faquet-Lamaître; from Rolande. The hat is from Reboux

THE YOUNGER GENERATION

One could go shopping with one's mother feeling every inch a lady in this coat of deep rose crêpe de Chine smocked at back and front and on the top and bottom of the sleeves. Pearl buttons do it up demurely, and soft white China silk lines it throughout. The hat with the rolled-up brim is of peanut straw bound and trimmed attractively in rose wool yarn

Charlotte Fairchild

Madame Toni, a Belgian and an expert in smocks, knows just how to make green chambray into a quaint slip-on frock laced with black braid. The smocking is in darker colours in thread silk, the little round collar is outlined in stitching, and the mushroom hat of peanut straw is trimmed with loops of green yarn and two adventurous green bumblebees

Models from Toni Togs

You'd know from her coiffure that she wasn't Aunt Isabel Pennington dressed for her first party fifty years ago, but you'd never know it from her frock of soft figured challis in pale yellow marked in dull coloured flowers, ruffled quaintly at neck and wrist, and made over really truly pantalets finished with many narrow pleated ruffles. Need one add that she wears white stockings and black sandals?

For bringing up the deputy sub-deb in the way she should go gardening, few things would be more effective than pale yellow Japanese crêpe smocked at a deep yoke-line in silk threads to match. The predestined hat to go with it is of white Panama straw trimmed with much black velvet ribbon. The tiny sister wears tobacco brown crêpe with collar and cuffs of white crêpe. Her wee bloomers may be of brown or white varying with the enthusiasm of her gardening. Her hat of peanut straw shows a fringe of bright yellow wool with appliqué woollen flowers at the very front

The woman who sits all day long making dressings needs to be carefully corseted to avoid serious fatigue, particularly if she is no longer slender. This model of white coutil has short front boning to permit her to bend over, and yet is long enough to take care of the flesh over the hips; $6.00

HERE ARE FIVE CORSETS DESIGNED ESPECIALLY

TO MEET THE NEEDS OF WOMEN ENGAGED

IN VARIOUS KINDS OF STRENUOUS WAR WORK

A corset of this type is ideal for wear under a military uniform in that it gives a beautiful line at the back. Made of white coutil with a flesh coloured stripe, low at the top, sufficiently full above the waist, such a corset suits the ambulance driver to perfection; $5.50

The woman who bends over a Red Cross packing case all day long will find a corset of this type very comfortable. It is low at the top, has sensible short boning, and possesses elastic inserts on each side to allow freedom in bending. In flesh coloured brocaded coutil; $5

This also is a comfortable corset which will permit a woman to sit or bend with ease. It is made of pink satin and is lightly boned. Though it is not intended for a heavy figure, the high cut in the middle of the front takes care of any flesh there may be over the diaphragm, and this often is an advantage; $10

This is a corset which could be worn under a uniform, especially for the strenuous work of driving a car. It is cut away at the front, has no boning over the hip, and shows elastic inserts that permit freedom of movement. It is sufficiently long to give a good line at the back. In pink coutil with blue ribbon binding; $4

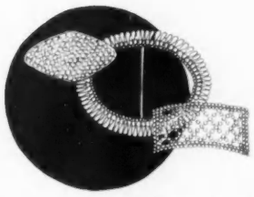
Conservative high boots and oxfords will be the smartest daytime footwear for the well-dressed woman this autumn, and silk or wool ribbed stockings will be her choice in hosiery. Shoes from Cammeyer; stockings from Peck and Peck

SHOES, TOO, HAVE BEEN RECRUITED TO CONSERVE, BUT THEIR WELL-CUT PRACTICAL LINES MEET THE NEWEST REQUIREMENTS OF THE SMART WOMAN

WAR-TIME conditions offer an excellent example of the way in which supply and demand run parallel to each other. The war, which has worked all sorts of havoc in the production of things that have to do with wearing apparel, has, at the same time, brought about such changes in style as to limit the demand to those things which it is possible to make. The matter of shoes is an instance of this fact. The necessity for the conservation of leather which has caused the Government to take a hand in the manufacture of shoes, comes at a time when the restricting of footwear to styles of more or less practical utility works no real hardship upon womankind. Fashions are undoubtedly more conservative to-day than they have been for many years past, and since shoes must be an integral part of the whole costume, they, too, are simple and conservative in style.

The tendency of the shops this autumn is to show fewer styles of shoes, but so well chosen are the selections that one does not miss the superfluous models of other seasons. Plain well-cut boots and oxfords will be worn by the well-dressed woman with her autumn wardrobe. Slippers are of plain or self-coloured brocaded satin with long pointed vamps and high heels. Silver slippers, which are really practical since they may be worn with so many types of gown, continue to enjoy a distinct vogue, and buckled slippers are still worn by the best dressed women. It is astonishing how decorative buckled shoes are; black satin slippers with rhinestone buckles worn with a black evening dress are an instance of this. Buckled shoes may also be worn on formal afternoon occasions.

Small buckles of cut steel or of dull jet are smart and decorative



An ornamental buckle is often the needed touch to make a chic costume complete; buckles from Cammeyer

OXFORDS FOR AUTUMN WEAR

There is no diminution in the demand for oxfords. These shoes are shown in a number of different types with heels ranging all the way from the highest French heel to the flat common sense affair which, after all, is the most practical shoe for war work. One point in favour of the oxford and gaiter is that it conserves a certain amount of leather. With a perfectly plain walking costume the gaiter is also undoubtedly smarter than the high walking boot.

The woman who wishes to buy a shoe which is higher than eight inches must hasten to her bootmaker for, beginning with October first, no manufacturers will be permitted to make boots

(*Continued on page 128*)

The newest mules are long of vamp and fond of bows and flowers, and garters are still more frivolously dainty. The sheer lace open-work stockings may be had in all colours. Mules and stockings from Cammeyer; garters from Peck and Peck

These boots or the boot and puttee combination will prove an excellent solution to the footwear problem of the woman in uniform; boots from Cammeyer

For evening wear, nothing is smarter than a black satin slipper with a long vamp and a French heel. The mules are of satin; models from Hanan

A blouse to match one's tailored moods is this washable one with an obliging collar that may be worn high or low; $7.95

SEEN *in the* SHOPS

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 19 West 44th Street, New York

JUST as the war has had its effect on commercial conditions, so has it had a most interesting reaction on the question of clothes. There is a growing demand for simple well-planned clothes of good material and workmanship, designed to fill the very definite needs of the times. With this need in mind, every available means has been utilized to offer in these three pages clothes which will be of real service to the average woman who depends on the shops rather than on a dressmaker for her source of supply. The entire routine of every-day living has changed so decidedly in the past year that one has to banish all preconceived ideas of a winter wardrobe when shopping this autumn. The days are now filled with a variety of war work, such as canteen work, social service, Red Cross work, courses in reconstruction work, and even office duties. For most of this work a protective uniform is worn over one's own clothes, and this necessitates a very simple frock. It must also be a warm one, as a great deal of the work is done in cold rooms. Over elaborate clothes are banished, even for more formal occasions, as much of the entertaining this winter will be done in the guise of benefit concerts and bazaars, with occasionally an informal theatre party or a dinner. Fewer opportunities are left to wear the formal evening gowns or elaborate afternoon costumes of other times, and an increasing number of women are now looking for clothes which may be worn throughout the day. The problems are many, but like most problems they can be solved by systematic planning.

A NEW TYPE OF COSTUME

The new two-piece suit, which is really a frock with a coat to match, is a very logical solution of one problem. Many women prefer a suit for street wear, and yet long for the advantages of a smart one-piece frock within doors. The sketch at the lower left on page 84 is a very attractive and unusual version of this type of costume. The material may be velours, serge, or broadcloth. Effective turn-back cuffs and a small rolling collar of cream coloured French flannel do service for both the jacket and the frock, as the former is both collarless and cuffless. A single pin-tuck on either side of the front and back of the jacket accentuates the slimness of the silhouette, and pin-tucks radiate from the centre of the collar in front of the blouse and extend under the narrow belt on the tiny apron. Three of these tucks band the long tight sleeve. This frock and jacket may be purchased separately or together. If the jacket is purchased separately, the French flannel collar and cuffs will be supplied without extra charge.

A new idea which covers the same principle as the two-piece suit described above has come to us from Paris. Owing to the lack of taxis or private motors, most people travel in the "Métro"—the Paris subway—, and this has encouraged the popularity of suits. When the Parisienne would be elaborately frocked, she now wears a suit and a lovely soft blouse, often in some brilliant colour. While the conditions are not the same in America, this idea has been adopted with enthusiasm. The most effective of these blouses have aprons and wide girdles which do away with the disjointed look which the usual blouse and skirt combination gives when the jacket is removed. There is another interesting advantage in favour of a blouse of this kind for the woman bent on economy. She may purchase enough of the same material for a simple skirt, and thus have a very attractive costume. The blouse sketched in the lower middle on page 83 is developed in Arlette Krepe—one of the many new fabrics of the season resembling a delicately woven silk jersey but without the propensity of jersey for stretching. A band of chain-stitch embroidery starts at the edge of the apron and extends to either shoulder under the soft yoke-shaped collar. The sleeves are a little longer than three-quarter length and are finished with a deep turned-back cuff. This waist may be had in navy blue with copper colour stitching, henna red with navy blue stitching, and in all henna red. It may also be ordered in any other colour combination.

A warm top-coat of fur or of cloth is a necessity during the winter, and fur is, of course, particularly warm and comfortable. The fur coat shown in the sketch

There is no limit to the amount of war work which one may accomplish in a trim tailored suit with a high collar for warmth and box pleats for freedom; $37.50

It's that bib-like front of bisque colour that makes this blouse of brown, blue, plum, or taupe Georgette crêpe, with a double crêpe collar, so becoming; $7.95

Three bands of serge masquerade as one of the popular new aprons on the front of this collarless serge frock smartly trimmed with narrow black silk braid; $34.50

Even the coldest day will not frighten the war worker who owns a warm fur coat of this convenient length. In a variety of furs; $165 to $190

Even in war times there are moments when one longs for a few frills, and this dainty embroidered blouse of crinkly corn-blue Georgette crêpe supplies them; $9.75

This frock made the most of the shimmery lustre of tricolette by following distinctive lines from its rolled-back collar to its narrow hem; $55

at the upper left on this page is a most serviceable one. The length, thirty-six inches, is an excellent one for walking or for driving a car, and is, also, especially smart this season. The coat is cut simply, with straight seams, and is equally effective with or without the narrow belt. One may have a choice of furs or a combination of furs, and the prices are very moderate. Nutria, either taupe dyed or in natural colour, is priced at $190; Hudson seal, $185; Hudson seal with nutria collar and cuffs, $185; natural northern muskrat, $165; and northern muskrat with Hudson seal collar and cuffs, $175. The linings of these coats are worthy of special mention. They are of the new Tiger Rose designs in pussy-willow. Plain linings in soft silks may also be obtained.

It is difficult to find a cloth top-coat which does not seem to be essentially for sports wear, but the long straight coat sketched at the lower left on this page is so well proportioned that it is not unduly severe and may be worn for general use. The high collar fastens close to the throat with self-covered buttons and is of a type which permits a woman to wear her own scarf or neck-piece. This coat may be ordered in velours, broadcloth, covert cloth, or cheviot.

A SUIT FOR THE WAR WORKER

A very practical suit of fine velours is sketched at the lower left on page 82. The details of this model are unusually good. The well-shaped cuff, the high soft collar, and the pockets are all indicative of careful designing and careful tailoring. Two narrow inverted box pleats in the back of the coat give a feeling of freedom, and yet do not detract from the severity of the silhouette. The choice of colours is unusually wide, as the suit may be had in navy blue, dark brown, rose taupe,

A top-coat that is undaunted by weather or wear, and that is equally at ease with or without a fur piece, is a welcome addition to a wardrobe; $75

Hidden under a businesslike suit, one may be all dressed for a "party" in a soft peplum blouse of Arlette Krepe—one of the new materials; $22.50

Every bit as warm as wool, but guiltless of that much-needed material is this smart and useful frock of gracefully draped black or blue velveteen; $37.50

mouse grey, burgundy, plum colour, or dark green.

The campaign for the conservation of wool is still being carried on vigorously and, for this reason, velvets and velveteens are more popular than ever. The dark brown velveteen frock sketched at the lower right on page 83 has the charm of absolute simplicity. The bodice is swathed gracefully around the figure and fastens with a soft bow at the back, giving a very becoming effect. This frock may also be had in black or in midnight blue. Tricolette is another war-time fabric. It was brought out by the more exclusive houses last spring and has gained almost as firm a foothold as its older sister, wool jersey, although it is still among the higher priced materials. As the beauty of tricolette lies in the sheen and lustre of its loosely woven silk threads, little or no trimming is required, but great care must be taken that the lines of a gown of this material have distinction. The tricolette frock sketched at the upper right on page 83 has this merit and may be had in navy blue, dark brown, or black. The patch pockets and rolled-back collar have small corded loops and self-covered buttons. The back suggests a panel caught in at the waist by means of the girdle.

Because it's washable, this crêpe de Chine negligée is very practical, and because it's becoming, it is still more desirable; $11.75

FOR COLD WINTER DAYS

The wool jersey frock sketched in the lower middle on this page was selected as being especially adapted for war work, for despite one's patriotism, one must have an all wool frock to wear in the bleakest weather. This fabric is, perhaps, the best choice for this purpose as it does not catch lint and dust and will withstand any amount of hard wear. The sleeves are set in on the under-lining and therefore leave the arms comfortably free. One may wear the long fringed stole as illustrated or wrap it around one's throat, muffler fashion. The colours of this frock are taupe and navy blue. Another fabric which never fails to give good service is blue serge. A frock of this material is sketched at the lower right on page 82, illustrating interesting new fashion points. The effect of one of the very popular aprons is achieved by separate bands of the serge edged with narrow black silk braid. Bands are also used on the sleeves, and the becoming neck-line is finished with a small collar which rolls high at the back.

A black or dark blue satin gown is charming for more formal wear, especially for the theatre or for dinner at a restaurant. The use of sheer sleeves of Georgette crêpe with the heavy satin of the frock is effective, as may be seen in the sketch at the lower right on this page. These sleeves are unusually full and are caught in at the wrist with a narrow cuff. The wide fold of satin which forms the girdle crosses at the back and is tied in a loose knot over the cleverly draped tunic.

A practical negligée which may be laundered innumerable times is sketched at the top on this page. It is of a very good quality of crêpe de Chine in old-rose, pink, Copenhagen blue, or light blue. The slight suggestion of a sleeve is given by a fold of material which finishes the armhole.

A VARIETY OF SMART BLOUSES

The blouse sketched at the bottom on page 82 is essentially a blouse to be worn with a tailored suit. It is made in a combination of colours in Georgette crêpe. The blouse itself is of brown with the bib-like front of bisque colour. The small sailor collar is of double Georgette crêpe and is finished at the back with a narrow pleating of the bisque colour to correspond with the cuffs. Other colour combinations in which the blouse may be obtained are navy blue with bisque, plum colour with bisque, and taupe with bisque.

For the woman who prefers a frilly blouse the model sketched at the top on page 83 is a good selection. The material is a very sheer and peculiarly crinkled Georgette crêpe in corn-flower blue. The wide collar is tucked in such a manner that it becomes a cascaded jabot. Scallops and square dots embroidered in heavy white silk thread trim both the collar and cuffs. This blouse also comes in grey with white embroidery and in navy blue with grey embroidery. The sketch at the top on page 82 shows a very good value in a washable silk blouse with a collar which may be worn high or low. It may be had in La Jerz, a fabric resembling a closely woven non-stretchable faille jersey, or Chami-rose, a new and very heavy silk on the order of a soft taffeta. This model is particularly good for wear with a tailored suit.

It looks like a suit when one wears it on the street, but indoors, without the coat, it becomes a smart becoming frock. coat, $45; frock, $50; costume, $95

A useful wool jersey frock is one exception to war-time rules and regulations that a coal-less winter necessitates and a smart woman enjoys; $38.50

Theatres and restaurants are going to be well patronized by satin frocks this winter, but by none more charming than this with Georgette crêpe sleeves; $39.5

VOGUE PATTERN SERVICE

THE patterns on this and the following pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

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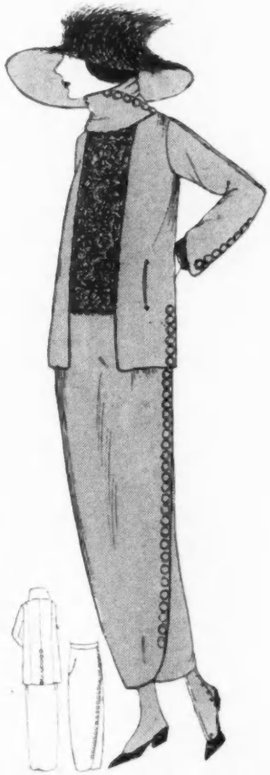
SEATTLE: *The Griffin Specialty Shop, 1602 Second Avenue*
LONDON, E. C., ENGLAND: *Vogue Pattern Room, Rolls House, Breams Building*

Coat No. S4465. Skirt No. S4466. Very new and smart is this suit with a snug fur collar and a narrow two-piece skirt

Coat No. S4461. Skirt No. S4462. The slight side drapery of the skirt and the inserted waistcoat are excellent features

Coat No. S4463. Skirt No. S4464. This well-cut suit has a warm detachable waistcoat and a smartly slender skirt with a new belt arrangement



Coat No. S4467. Skirt No. S4468. A distinctly chic suit has a straight coat, seven-eighth length sleeves, and fur waistcoat and undersleeves

Coat No. S4413. Skirt No. S4414. The separate surplice vest and the smartly pocketed skirt are features of this becoming semi-tailored suit

Coat No. S4137. Skirt No. S4138. A suit that may be made of tweed or homespun is amply pocketed and requires but 4⅞ yards of 54-inch material

Coat No. S4215. Skirt No. S4216. Just 3⅞ yards of 54-inch material will make this trimly belted coat and the smart skirt measuring but 1⅝ yards

SUITS WITH COATS

OF VARIED LENGTHS

Coat No. S3913. Skirt No. S3914. This well-tailored suit is designed to be made of a heavy mannish weave and requires 5½ yards of 54-inch material

Coat No. S3916. Skirt No. S3917. The coat collar may be buttoned warmly around the neck. The suit requires but 5¾ yards of material 54 inches wide

Coat No. S3937. Skirt No. S3938. Fur trims this semi-tailored suit which may be made of 4⅞ yards of 54-inch velvet, satin, duvetyn or other materials

Coat No. S4104. Skirt No. S4105. A suit that requires but 3¾ yards of 54-inch material features a new waistcoat and a yoked skirt 1⅝ yards wide

Coat No. S4102. Skirt No. S4103. This suit conserves in the newest way — by using two contrasting materials such as duvetyn and velvet or satin

Coat No. S4134. Skirt No. S4135. The coat is cut in three pieces and slashed to give a peplum effect. Only 4 yards of 54-inch material are required

Coat No. S4411. Skirt No. S4412. The fur-trimmed waistcoat and the double pockets are features of this smart suit

Coat No. S4409. Skirt No. S4410. The back panel is in one piece with the belt, and the coat is amply pocketed

Coat No. S4385. Skirt No. S4386. The waistcoat effect is suggested by the wide belt of this distinctive cape-like coat

POCKETS, PANELS, AND WAISTCOATS

DISTINGUISH THE NEW AUTUMN SUITS

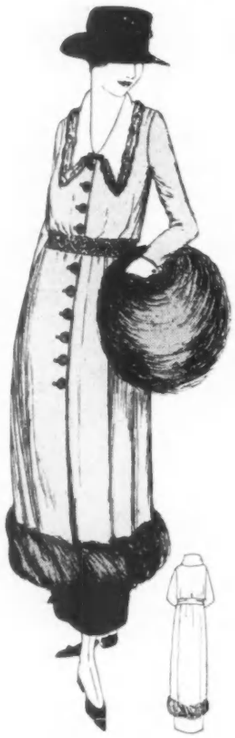
Coat No. S3941. Skirt No. S3942. This suit has a simulated waistcoat and a one-piece skirt hung on a two-piece yoke

Coat No. S4397. Skirt No. S4398. The waistcoat effect and the back panel distinguish the coat of this well-cut suit

Coat No. S4395. Skirt No. S4396. This becoming suit is recommended for its snug collar and smart pocketed skirt

Coat No. S4157. Skirt No. S4158. A suit with a detachable waistcoat requires but 4⅜ yards of 54-inch material

Frock No. S4424. The side tunics and full-length back panel give youthful and becoming lines to a frock of serge or satin



Frock No. S4446. With an underskirt of wool-back satin, the coat-dress may be of either duvetyn or glove-skin velvet

PANELS, TUNICS, AND WAISTCOATS ARE SMART

Frock No. S4027. The long back and front panels give height and slimness. Only 3⅝ yards of 54-inch serge are required

Waist No. S4265. Skirt No. S4266. A waist with Eton lines and a draped skirt require but 3¾ yards of 54-inch material

Waist No. S4325. Skirt No. S4326. A brocaded waistcoat cut all in one piece adds distinction to a suit

Waist No. S4431. Skirt No. S4432. A frock with a simulated waistcoat uses two contrasting skirt materials

Waist No. S4075. Skirt No. S4076. The tunic is cut in one piece with the belt of this becoming surplice frock

Waist No. S4392. Skirt No. S4393. The waist and tunic require 1⅞ yards of 54-inch material; skirt, 1¼ yards

Frock No. S4460. The simplicity of the bodice contrasts with the softly draped skirt, and the loose side panel gives the necessary length

Frock No. S4447. A frock with becoming youthful lines has its loose back and front panels cut in one with the belt

Waist No. S4448. Skirt No. S4449. With a smart waistcoat, a new collar, and a skirt of a contrasting material

Waist No. S4457. Skirt No. S4458. One of the new collarless frocks of velveteen may have its waistcoat and drapery facings of brocade

THE WAYS OF A TUNIC WITH AN AUTUMN FROCK ARE MANY AND VARIOUS, BUT ALL THESE WAYS ARE SMART

Frock No. S4434. A frock with an interesting back achieves the correct silhouette and accentuates it with a row of buttons

Waist No. S4028. Skirt No. S4029. The kimono bodice, the becoming collar, the length-giving tunic are features of a satin frock

Waist No. S4479. Skirt No. S4480. A taffeta frock has a draped collar and aprons of Georgette crêpe, and ribbon trimming

Coat No. S4136. A three-piece topcoat and a three-piece waistcoat that may serve as sleeveless sweater are included in this pattern

Waist No. S4383. Skirt No. S4384. The smart high-collared vest is detachable on a frock that requires only 2⅜ yards of 54-inch material

Frock No. S4151. A youthful model in tricolette, heavily braided in soutache, has a new cuff arrangement and a becoming neck-line

STREET FROCKS ALL AGREE ON THE SLIM SILHOUETTE

Waist No. S4390. Skirt No. S4391. This model with separate waist and one-piece skirt requires 3¼ yards of 54-inch duvetyn

Frock No. S4389. Both waist and skirt are pocketed on a trim serge frock that requires but 3⅛ yards of material 54 inches wide

Frock No. S4450. A demure frock has side sections cut in one with the belt and adds a waistcoat at back and front

Frock No. S4427. A frock for duvetyn or velvet has a back cut in one piece and emphasizes its length with buttons

Frock No. S4428. To conserve wool, the underskirt of this collarless frock may be of satin with an overfrock of serge

Frock No. S4394. The becoming collar, the draped girdle, and the side drapery are features to note on this frock

Waist No. S4453. Skirt No. S4454. The sleeveless jacket and tunic may be of duvetyn or velvet, the skirt of satin

Waist No. S4436. Skirt No. S4437. A frock cut in a minimum of pieces features the long slim silhouette

Waist No. S4444. Skirt No. S4445. Very smart is the heavily braided waistcoat on a frock of velvet or tricolette

THESE SEVEN FROCKS OF VARIED TYPES SHOW THE NEWEST FASHION POINTS

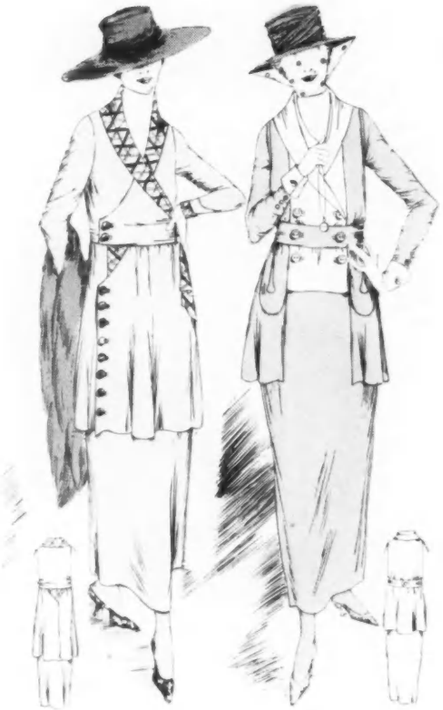
Frock No. S4425. The slender silhouette is assured by the long free panels of a frock combining serge and satin

Waist No. S4285. Skirt No. S4286. The fitted bodice and the quaint collar, cuffs, and sash are smart features

Frock No. S4433. A frock of satin has a becoming collar and a girdle cut in one piece with the figured waistcoat

Frock No. S4426. Very youthful is this distinctive frock with a low waist-line, a surplice bodice, and side tunics

Frock No. S4159. A satin frock has a front panel of velvet which is held at the waist-line by a girdle cut in one with the back of the waist



Waist No. S4420. Skirt No. S4421. Using the material of the collar to trim the tunic is a feature to note on a frock of serge and satin

Waist No. S4422. Skirt No. S4423. The waistcoat is conveniently detachable, and the separate skirt has the narrow autumn silhouette

Frock No. S4452. A well-cut duvetyn frock is trimmed with a satin collar with sheer tulle frilling, braid, and a row of buttons at the back

Waist No. S4077. Skirt No. S4078. An unusually distinctive frock that conserves by combining materials has a new collar and two unusual pockets

Frock No. S4148. A frock of duvetyn or velvet, cut in a minimum number of pieces, may use satin to face the neckline in the front and back

THESE EIGHT AUTUMN FROCKS FOLLOW THE STRAIGHT AND NARROW WAY

Waist No. S4192. Skirt No. S4193. The frock may be of serge, the under collar and tunic of satin or velvet, and the collar of chiffon or crêpe

Frock No. S4122. On a frock of satin and Georgette crêpe, the side panels are cut kimono fashion and the trimming is of metal embroidery and fringe

HERE ARE SEVEN FROCKS WHICH FOLLOW THE NEW FASHION OF COMBINING TWO MATERIALS

Waist No. S4257. Skirt No. S4258. This frock conserves by having the sleeves, tunic, and vest of chiffon over satin

Waist No. S4316. Skirt No. S4317. The collar, cuffs, and drapery facing may be of a contrasting material on this smart frock

Frock No. S3965. The surplice closing line and the tunic, cut in one with the belt, distinguish this frock of serge or gabardine

Waist No. S4036. Skirt No. S4037. This frock features the newest of side-draped skirts and ties the ends of the surplice waist at the back

Frock No. S4429. A filet collar and a touch of embroidery are the only trimming. Frock No. S4430. The new panels, advocated by Paris, are used on this frock of velvet and charmeuse

Frock No. S4183. The front panel of the overskirt may be slipped under the girdle and arranged to form a high neck-line for street wear if preferred

Waist No. S4056. Skirt No. S4057. A simple frock trimmed with a fine lace collar may be made from 3¾ yards of 54-inch material

Frock No. S4264. Wool jersey would be an excellent material for this one-piece frock with a smart waistcoat and convenient pockets

Frock No. S4323. A very practical frock made from 3½ yards of 54-inch material may be trimmed with a contrasting material

Waist No. S4086. Skirt No. S4087. The waist and tunic are cut in one; the skirt may be made of the same or a contrasting material

FROCKS WHICH ADD LENGTH TO THE NEW STRAIGHT SILHOUETTE ARE THE FAVOURED FROCKS FOR AUTUMN WEAR

Frock No. S4256. This smart and useful coat-frock with its uneven tunic requires but 3¾ yards of material 54 inches wide

Waist No. S4291. Skirt No. S4292. This simple frock may be of blue crêpe. It requires but 4⅞ yards of 36-inch material

Frock No. S4144. The belts are cut in one piece with the sides of the waist. But 3⅝ yards of 54-inch material are required

Waist No. S4091. Skirt No. S4092. The waist is cut in three pieces and the skirt in two; only 3 yards of 54-inch material are required

Waist No. S4112. Skirt No. S4113. The waist and long tunic may be of duvetyn or velvet and the skirt of satin

Frock No. S4306. This youthful frock has its side sections in one piece and requires but 3¼ yards of 54-inch material

Coat No. S4408. The girdle is cut in one with the back on a satin coat which is simply trimmed with braid and fur

Waist No. S4283. Skirt No. S4284. Crisp taffeta may trim this frock made from 4¾ yards of 54-inch Georgette crêpe

THESE FROCKS FOR A VARIETY OF DAYTIME OCCASIONS

USE THE AUTUMN MATERIALS IN NEW COMBINATIONS

Frock No. S4276. The waist and sash are cut in one piece on this becomingly draped frock which may be of chiffon

Frock No. S4254. The waist and tunic require 2⅝ of 54-inch duvetyn; the skirt, 2⅜ yards of satin 36 inches wide

Frock No. S4208. But 3¾ yards of chiffon will make the overdress; the underskirt requires but 1½ yards of satin

Waist No. S4307. Skirt No. S4308. The surplice waist requires 1½ yards of 45-inch material, and the skirt, 3⅝ yards

Frock No. S4070. If made of serge, 54 inches wide, this straight simple frock will require but 4 yards of material

Waist No. S3735. Skirt No. S3736. The tunic is in one piece with the side sections, and the skirt is correctly slim

Waist No. S4241. Skirt No. S4242. A two-piece skirt and a two-piece slip-on waist give a costume effect in this model

Waist No. S4319. Skirt No. S4320. Only 3½ yards of 54-inch material are required for this trim tailored frock

Frock No. S4282. This unusually becoming frock with a smart cape collar is made from 2⅞ yards of 54-inch serge

Waist No. S4321. Skirt No. S4322. The surplice waist of this becoming frock is cut in one piece; the skirt in two

THE MOOD OF THE SEASON IS REFLECTED IN THE SIMPLICITY OF THESE EIGHT SMART FROCKS

Waist No. S2498. Skirt No. S2499. Sheerest organdie collar and cuffs are charming on a frock of crêpe de Chine

Frock No. S4034. Buttons and braid are the only trimming on this useful frock which has a detachable draped yoke

Frock No. S4470. The becoming neck-line, the long panels, and the graceful draperies give this new evening frock charm

Coat No. S4473. This coat features the loose underarm drapery, the narrow silhouette, and a becoming use of fur

Frock No. S4469. The graceful long lines of this becoming frock may be accentuated by a gay sash of brilliant velvet

Frock No. S4435. Turning down the girdle, turning up the hem, and facing both with brocade, add chic to a satin frock

SMART WRAPS AND FROCKS ESPECIALLY

DESIGNED FOR DINNER AND EVENING WEAR

Cape No. S4471. The waistcoat is detachable, and the long ends of the scarf collar may be crossed and tied, if desired

Frock No. S4279. This frock may have short sleeves, in which case but 3⅜ yards of 36-inch material are required

Frock No. S4289. A frock made from 4½ yards of taffeta is quaintly sashed and frilled with narrow pleated ruffles

Frock No. S4455. A new unusual velvet frock with a collar cut in one with the waist, has panels faced with chiffon

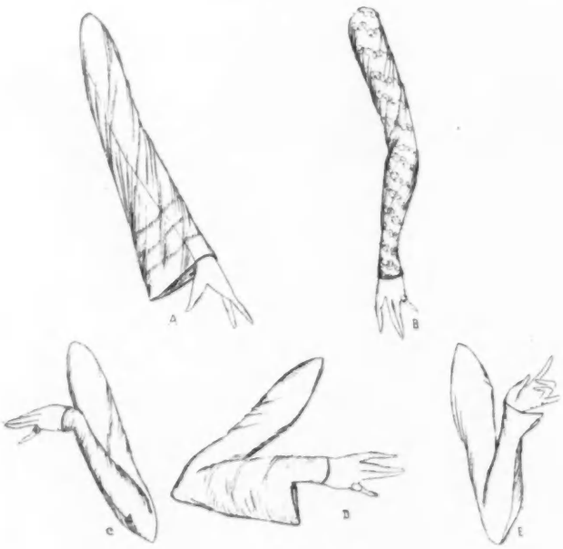
Blouse No. S4196. Just 1¾ yards of 40-inch material and 5/8 of a yard of organdie will make this blouse

Blouse No. S4375. The waistcoat and sleeve trimming may be of Georgette crêpe on a blouse which requires but 1⅞ yards of 40-inch satin

Blouse No. S4474. Very new and smart are the waistcoat and the girdle of this distinctive and becoming blouse

Blouse No. S4376. This slip-on blouse has back and front panels cut in one piece with the yoke, with excellent effect

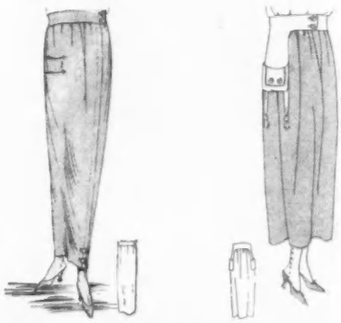
Sleeves No. S4407. Five well-cut and correct sleeves of varied types are included in this pattern, priced at 50 cents



Blouse No. S4041. The collar and waistcoat are cut in one piece on a blouse requiring 1¾ yards of 36-inch material

Skirt No. S4412. A skirt that achieves the correct slim silhouette. Skirt No. S4414. This skirt has a new type of pocket

WAISTCOATS, SLEEVES, NEW WAYS OF CUTTING SKIRTS AND BLOUSES, THESE DETAILS MAKE A COSTUME SMART



Skirt No. S4410. Smartly slim and with two pockets is this skirt. Skirt No. S4099. The pocketed yoke is in two pieces

Blouse No. S4477. This peplum blouse turned up the ends of its becoming collar to make convenient pockets

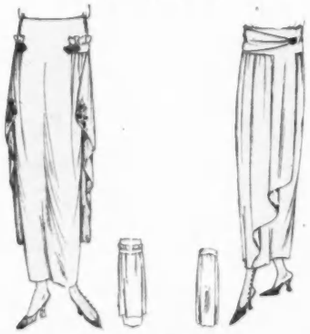
Blouse No. S4476. A well-cut waistcoat blouse has its sash cut in one piece with the surplice fronts

Blouse No. S4475. Very chic is this blouse which may have a collar and be worn open or closed at the neck

Blouse No. S4219. A button-in-the-back blouse with a new collar requires but 2 yards of 36-inch material

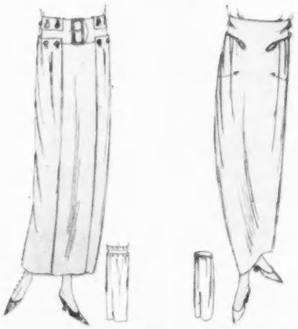
Blouse No. S4416. This blouse with a new apron and rever needs only a plain skirt to complete a costume

Blouse No. S4373. The collar facing, vest, and tiny cuffs may be of contrasting material on this new blouse



Skirt No. S4478. The draping may be of contrasting material. Skirt No. S4462. The girdle is cut in one with the drapery, which may be faced

A VARIETY OF BLOUSES, EACH WITH A CHARM OF ITS OWN, AND FOUR SKIRTS WHICH SHOW HOW TO BE CORRECTLY STRAIGHT AND SLIM



Skirt No. S4464. A front panel gives the correct long line. Skirt No. S4466. The belt is cut in one with the front section of a pocketed skirt

Blouse No. S4110. The back and front panels may, for warmth, be of wool velours and the sleeves of satin. The blouse requires ¾ of a yard of 54-inch material, with 1⅝ yards of 40-inch satin for sleeves

Blouse No. S4313. Satin may make the side sections, back, and sleeves, combined with velveteen for the waistcoat and girdle. Only 1¼ yards of 36-inch satin and 2⅜ yards of 36-inch velveteen will be required

Blouse No. S4120. A waistcoat blouse of white satin requires 1⅞ yards of 40-inch material; it may have chiffon sleeves

Blouse No. S4119. For this becoming blouse which fastens in the back and is cut in but three pieces, 1⅝ yards of satin are required

Blouse No. S4387. To facilitate laundering, the collar and cuffs of this blouse are cut in straight pieces

Blouse No. S4195. This attractive waistcoat blouse may be made of duvetyn to insure the warmth that is so pleasant in winter blouses

SEMI-TAILORED SKIRTS WITH THE ACCEPTED SILHOUETTE, AND VARIOUS NOVEL WAYS OF THE WAISTCOAT BLOUSE

Skirt No. S3884. A two-piece skirt requires 2½ yards of 54-inch material. Skirt No. S4062. A two-piece skirt has a two-piece yoke with pockets

Skirt No. S4066. Cut in one or two pieces from 1⅞ yards of 54-inch material

Skirt No. S4116. A skirt requiring 2⅜ yards of 54-inch material. Skirt No. S4061. This one-piece skirt requires but 1¾ yards of 54-inch material

Blouse No. S4388. This tunic overblouse of velvet or satin gives a costume effect when worn with a contrasting skirt

Blouse No. S4269. Only 2¼ yards of 40-inch satin are required for this blouse, with ½ yard of filet lace for the vests

Blouse No. S4374. Sheerest tulle trims this white satin blouse, which requires but 2 yards of material 36 inches wide

Blouse No. S4314. Both the underblouse, which may be of chiffon, and the tunic blouse, of satin, come in this pattern

Blouse No. S4232. This becoming blouse may be made from 2¾ yards of 54-inch velveteen or a similar material

Blouse No. S4233. The overblouse requires 1¾ yards of 40-inch material, the underblouse requires but 2 yards

THESE BLOUSES WILL LEND CHARM AND VARIETY TO THE SUIT FOR AUTUMN WEAR

Skirt No. S4309. A smart side-draped skirt. Skirt No. S4060. This skirt is cut in two pieces

Skirt No. S4071. But 2⅞ yards of 36-inch material are required for this becoming skirt

Skirt No. S4156. Made from two widths of material. Skirt No. S4067. A two-piece skirt

SKIRTS TO ACCOMPANY THE NEW BLOUSE AND TO GIVE A COSTUME EFFECT

Frock No. S3879. This one-piece frock which fastens in front and saves time for the school-girl requires but 3½ yards of 54-inch material. Sizes, 16 and 18 years

Frock No. S4400. A party frock of crisp taffeta made in a becoming style for a girl requires, in size 14 years, 3 yards of 36-inch material. Sizes, 14 to 20 yrs.

Frock No. S4379. This attractive version of a one-piece dress has just enough of a grownup air to please its wearer. It requires 3 yards of 54-inch material

Waist No. S4377. Skirt No. S4378. This slip-on Russian blouse requires but 1⅞ yards of 54-inch material; the one-piece skirt, 1¼ yards. Sizes, 14 to 20 years

Frock No. S4381. A one-piece frock which requires but 3⅜ yards of wool jersey 54 inches wide has especially smart, becoming, and youthful lines. Sizes, 14 to 20 years

Waist No. S4402. Skirt No. S4403. The wool velours tunic blouse requires 2⅜ yards of 54-inch material, in 14 year's size; the satin skirt requires 2 yards. Sizes, 14 to 20 years

EIGHT WAYS TO INSURE SMARTNESS IN A PRACTICAL SCHOOL WARDROBE FOR THE GIRL OF FOURTEEN TO TWENTY

Frock No. S4380. A surplice afternoon frock may be of velveteen embroidered in chenille. It requires only 4⅞ yards of material 36 inches wide. Sizes, 14 to 20 years

Waist No. S4404. Skirt No. S4405. The blouse may be of crêpe and requires one yard of 40-inch material, in size 14 years. The skirt requires 2 yards of 40-inch serge

THESE COMFORTABLE SUITS, FROCKS, AND APRONS HELP TO MAKE PLAY-TIME JOYFUL FOR THE SMALL BOY OR GIRL

Frock No. S4344. Sizes, 4 to 10 years. This quaint little slip-on frock is cut with the minimum of pieces

Rompers No. S4357. Sizes, 1, 2, and 4 years. These rompers open across the lower edge, as well as down the back

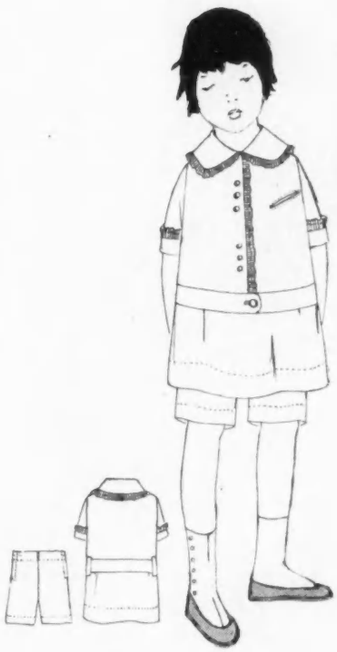
Suit No. S4353. Sizes, 2 to 6 years. The blouse requires 1 yard of 36-inch material; the trousers 1 yard more

Rompers No. S4356. Sizes, 1 and 2 years. The openings down the sides and across the back make laundering easy

Suit No. S4355. Sizes, 2 to 6 years. Both the ruffled underblouse and the trousers are included in this pattern

Dress No. S4345. Sizes, 2 to 8 years. This frock, cut in one piece, requires only 1¾ yards of 45-inch material

Frock No. S4348. Sizes, 2 to 8 years. A one-piece underfrock and a two-piece apron are included in this pattern



Suit No. S4354. Sizes, 2 to 6 years. A convenient suit for a boy has a Russian blouse and diminutive trousers

Coat No. S4361. Sizes, 6 to 12 years. The quaintly shaped apron-like panel at the front is for warmth as well as smartness

Coat No. S4351. Sizes, 2 to 8 years. In size 6 years, this becomingly collared coat requires but 2 yards of 54-inch material

Coat No. S4350. Sizes, 4 to 10 years. The cape of this coat requiring 1⅞ yards of 54-inch material gives added warmth

Frock No. S4347. Sizes, 10 to 16 years. Pockets are formed by the side sections which are cut long enough to be turned up

THESE FROCKS AND COATS FOR CHILDREN ACHIEVE THE NEWEST

FASHION FEATURES WITH A MINIMUM OF PIECES AND OF LABOUR

Coat No. S4363. Sizes, 8 to 14 years. The convertible collar of this smart little coat is equally becoming worn high or low

Frock No. S4365. Sizes, 10 to 16 years. This frock with a detachable waistcoat requires but 2⅜ yards of 54-inch material

Frock No. S4364. Sizes, 10 to 16 years. A school frock cut in two pieces requires but 2⅜ yards of 54-inch serge, in 8-year size

Coat No. S4382. Sizes, 4 to 10 years. But 1⅜ yards of 54-inch material will make this snug coat with a narrow belt at front and back

"See how the tonic of nature is blended—
Drawn from the soil and the sunshine and air!
And even more tempting than nature intended
I bring it to you in this good *Campbell* fare."

Solid, juicy, sun-ripened tomatoes—

with few seeds, little core-fibre, a large proportion of firm fruity flesh—these are the kind we use. And all their fresh natural flavor and wholesome tonic quality come to your table perfectly retained in

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We receive these fine tomatoes direct from the farms, and make them into soup the same day. We blend the pure juice with choice butter, fresh herbs and other wholesome ingredients.

Each can gives you twice its volume of nourishing soup all cooked and ready for your table in three minutes. And it costs you less than if you made it yourself. You have no labor, no cooking cost, no waste.

This soup is especially valuable in strengthening digestion and regulating all the body processes of nutrition.

Served as a Cream of Tomato, it yields 50 per cent more energy than milk. And with the simple addition of boiled rice or noodles it becomes almost a meal in itself.

Eating a good soup every day is one of the surest ways to maintain vigorous health. And this is a duty you owe both to the nation and yourself.

Order this tempting Campbell kind by the dozen, and never be without it.

21 kinds **12c a can**

Campbell's Soups

LOOK FOR THE RED-AND-WHITE LABEL

The proper outfitting of girls from 6 to 14 years presents a problem that often is vexatious.

The fact that we have had many years experience providing simple, practical and yet individual outer dress for young ladies whose names will soon appear in the Social Register makes our service in such matters particularly desirable.

De Pinna representatives every season visit the principal cities of the country. Send your name and address and you will be informed of the next visit to your city or the city where you do your shopping.

DE PINNA

5th Avenue at 50th Street

NEW YORK

Frock No. S4346. Sizes, 2 to 8 years. With detachable overblouse, made of one material, 1⅝ yards of 54-inch material are required

Frock No. S4358. Sizes, 6 to 12 years. A kimono-cut frock requires 2 yards of 40-inch material, and 1¼ yards for the apron sections

CHILDREN'S FROCKS, SIMPLE TO MAKE BECAUSE CUT IN BUT FEW PIECES, BUT SHOWING CHARM AND INDIVIDUALITY OF LINE

Frock No. S4362. Sizes, 8 to 14 years. A demure little frock, sashed at the back, requires 2⅛ yards of 54-inch material

Frock No. S4359. Sizes, 6 to 12 years. For this two-piece frock, 1⅝ yards of 54-inch material are required, in size 10 years

SPECIAL SEAMLESS AXMINSTER RUGS

In Any Design and Size to Special Order

Present extraordinary conditions make it almost impossible to import fine hand-tufted Rugs. American Manufacturers have been induced to produce floor coverings to take their place.

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of "Paris" also own
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Gowns, Suits
Millinery

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NEW AND BECOMING FROCKS FOR SCHOOL AND FOR PLAYTIME

FEW PIECES, LITTLE LABOUR, BUT THE RESULTS SATISFY

Suit No. S4352. Sizes, 2 to 6 years. The pattern includes the diminutive trousers as well as the smock and requires, in size 4 years, 1⅝ yards of material 54 inches wide

Frock No. S4349. Sizes, 4 to 10 years. A slip-on kimono-cut frock requires but 2 yards of 40-inch material in size 4 years

Frock No. S4366. Sizes, 10 to 16 years. This one-piece school frock requires 2¼ yards of 54-inch material in size 12 years

Frock No. S4360. Sizes, 8 to 14 years. A slip-on frock with commodious pockets requires 1⅝ yards of 54-inch material

© Harris & Ewing

"Toinette"— Mrs. Castle's Apron Frock

MRS. CASTLE calls this demure little gown "Toinette". It is made of shimmering leghorn yellow Corticelli "Satin Militaire" with its double apron of white organdie. Picot-edged bands of the satin itself adorn the organdie sleeves and tie at the waistline. "Ribbon is so prosaic," says Mrs. Castle, "and in this way I'm sure of having the absolute match."

Mrs. Castle chose "Satin Militaire" for this dainty gown because of its exquisite luster and lightness. It comes in many delightful evening shades and the new deep shades for street frocks.

Ask at your own store to see "Satin Militaire" and the other Corticelli Silks—the beautiful "Satin Patria"; Corticelli "Gilt Edge" Poplin, so much used in place of wool; Corticelli Taffetas—light weight "Thistledown" and heavier "Service". If your store cannot show you these silks, write us.

For Vogue pattern for the above especially cut from Mrs. Castle's own design, sizes 32 to 40 bust, price $1.00, address Corticelli Silk Mills, 32 Nonotuck St., Florence, Mass. No Canadian or foreign orders accepted.

* * *

NEW BOOKLET showing Mrs. Castle's newest gowns in full colors and describing all the Corticelli dress silks, mailed on request

* * *

FOR THOSE WHO CROCHET—Send for Lessons in Crochet, Book No. 7. Luncheon sets, runners, curtains, towels. Also filet designs, sweaters, collars and cuffs, etc. Price 10c. By mail 13c.

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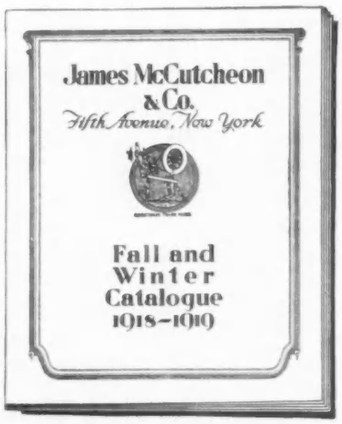

Replenish your Linen Chest for the Winter

For upwards of sixty years, the name of McCutcheon has been a synonym for all that is best in Linens.

The new Fall Catalogue of "The Linen Store" is full of interest for every lover of "the House Beautiful."

It illustrates also a specially attractive selection of the most desirable Under- and Outer-garments for Ladies, Misses and Children. The collections of both Imported and American-made Lingerie are very extensive.

Notwithstanding the present strenuous war-time conditions, we continue to maintain our high standards of merchandise and service in every department. Orders by mail will receive the same scrupulous attention as heretofore.

Send for New Catalogue

A copy of the new Fall Catalogue will be mailed gladly on request.

James McCutcheon & Co.
Fifth Ave., 34th and 33d Sts.
New York

Reg. Trade Mark

THESE BLOUSES WITH PEPLUMS AND TWO THAT ARE TAILORED

Blouse No. S4182. Both the over-blouse and under-blouse are included. The over-blouse requires 2¼ yards of 36-inch material, and the under-blouse, 2⅛

Blouse No. S4419. To simplify the making of this blouse, the front and back panels are cut in one with the side sashes; the blouse may be worn high or low

Blouse No. S3669. This smart tailored blouse of white satin with a convertible collar requires but 2¼ yards of 36-inch material

Blouse No. S4418. A slip-on blouse, with a new collar and neck-line offers an attractive version of the tailored blouse

Blouse No. S3934. A Russian blouse which requires but 3¼ yards of 40-inch velveteen, is gaily embroidered in chenille

© Stein & Blaine

From our varied collection of frocks, furs and hats come these smart designs originated by Miss E. M. A. Steinmetz. As the winter mode bids velvet and duvetyn to enrich its realm, these fabrics have been chosen to fashion the latest creations. Gray duvetyn and squirrel make the first frock, while chestnut duvetyn and kolinsky are combined in the tailleur at the right. But in the center, worn with a cloth frock, is a practical jacket of Hudson seal, trimmed with otter and enjoying the most delightful pockets

Stein & Blaine

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NEW YORK CITY

ALSO MAKERS OF THE FAMOUS
NEVRSRINK
GUARANTEED WASH SKIRTS

Blouse No. S4121. With belt and back cut in one, this blouse requires 2½ yards 40-inch satin or velveteen

Blouse No. S4312. A peplum overblouse of wool jersey cut in but two pieces and having set-in sleeves

Blouse No. S4042. With a tunic of this length, a narrow skirt completes the costume. Only 3⅜ yards of 40-inch material are necessary

Skirt No. S4262. Requires 2¾ yards 40-inch material

BLOUSES AND SKIRTS

FOR WINTER NEEDS

Skirt No. S4370. Requires 2⅜ yards 36-inch material

Skirt No. S4311. Of 2⅜ yards of 54-inch material

Skirt No. S4310. Of 2⅝ yards of 40-inch material

Skirt No. S4068. Of 2⅜ yards of 50-inch material

Skirt No. 4226. A smart skirt cut in but two pieces

The Serenity of Other Days at the Hampton Shops

THAT the most imposing of effects may be gained by a discreet use of the simplest of decorative elements, may be gathered from a considerate study of almost any corner in the Morning Room of some dignified Georgian Mansion of an older date.

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Dept. D. PHILADELPHIA

Blouse No. S4371. A slip-on blouse tucked at the shoulder yoke, requires but 1¾ yards of 40-inch material

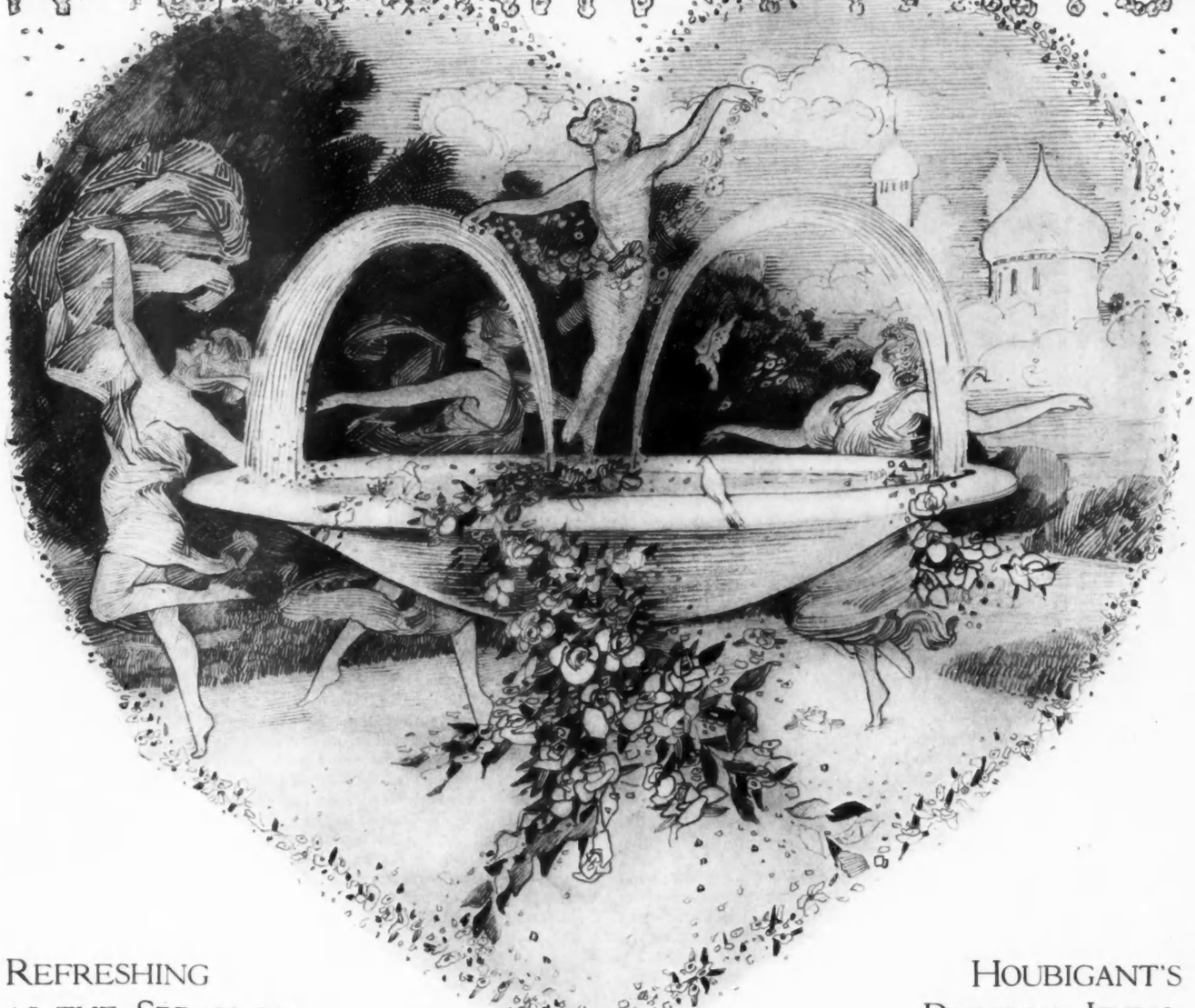
Blouse No. S4417. This well-cut blouse hand-tucked and trimmed with crocheted buttons is both smart and serviceable, and also very easy to make

Blouse No. S3961. The sleeves of this blouse, which requires 2¾ yards of 40-inch material, are cut kimono fashion and in one piece with the yoke

NEW BLOUSES THAT HAVE LEARNED THE ART OF SIMPLICITY

Blouse No. S4270. This blouse which would be equally good for a figured or plain material, needs but 1⅞ yards of material 40 inches wide

HOUBIGANT OF PARIS



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PARK & TILFORD *Sole Agents*
529 West 42nd Street, New York

One of Revillon's main trading stations: Ungava. All buildings built and owned by Revillon Frères. Some are used as homes by agents, others as stores and warehouses for goods (thus divided to reduce fire risks) and as workshops and mess houses in which Eskimos are cared for on their visits to the post.

REVILLON TRADING POSTS *in the* NORTH

All the Photographs Shown are Taken by Members of the Revillon Firm or by Their Employees

THE growing appreciation of beautiful furs and the increasing scarcity of fur bearing animals has aroused a keen interest in the fascinating business of fur trading. As accurate information about the taking of furs is difficult of access and our organization is the only one of its kind equipped to gather it, we have undertaken at the request of various friends to relate a few of the more interesting facts about the trapping and collecting of furs in different parts of the world. The present article is devoted to Revillon activities in Canada.

The Husky Dog
The Trolley Car of the North

As the trapper cannot bring his skins to the market the market must go to him. Small posts are established all through the wild regions where traders, one or more at each post, exchange the necessaries of life for the pelts which the trappers bring in. Many of these traders hear from the outside world only once a year when they get their supplies.

The trappers are a strange army of Indians, Eskimos and adventurers of many races who trap as much for sport as for necessity. They enjoy hunting, and follow with interest everything pertaining to wild animal life. Fur bearing animals even of the same species differ widely according to climatic conditions, abundance of food and other causes. Sometimes a short distance will show great variation in their development. To get perfectly matched furs it is essential to have skins from animals with a common ancestry. This is impossible when skins are bought in the open market after passing through many hands. It is in order to secure perfectly matched skins coming from the same district that Revillon Frères have established their trading posts in the fur producing regions of both hemispheres.

Tukalook and His Wife

From Canada they get large supplies of fox, marten, lynx, mink, beaver and muskrat, to mention only a few of the most important species. To obtain these furs at their best the immense country must be covered from the Canadian border to the perpetual snow and ice of Hudson's Bay.

The Canadian fur trading season must be started early in Summer in order to ship the trading goods to the North. The most remote Revillon posts in Canada are in the Hudson's Bay country, and in normal times are supplied by Revillon steamships going directly to a base post in James Bay. From that point the goods are distributed by a fleet of small schooners to the different posts along the shore. Transportation of freight in this region is a hard task as the straits are open only three months for navigation. A few years ago the Revillon steamship ELDORADO was wrecked on her return trip. Her successor, the ADVENTURE, was sold to the Russian government in 1916 for breaking ice in the harbor at Archangel. The tremendous demand for Trans-Atlantic tonnage for war purposes made new transportation arrangements necessary for the posts, and a fleet of schooners with auxiliary gasoline engines is now carrying merchandise to the posts and bringing back the furs. In the fleet are the DOROTHY C. SNOW, the ALBANY, the HILDA P., the KING GEORGE, the VIOLETTE, the ANNIE GEELE, the JAMES L., the ROMEO, and the steamer EMELIA. The schooner calls only once a year at each post, but there is communication between some of the posts by dog sledge, and it is remarkable the amount of freight which can be transported in this way in spite of the risky journey among the blizzards of this desolate country.

A Typical Post Trader or Factor

Katalee
an Eskimo Lady of Quality

The only inhabitants of the Hudson's Bay districts are the Eskimos, divided into two main tribes—the Coast Eskimos and the Inlanders. These tribes have a monopoly of the trading. They are hard working and honest, but their mode of living is very primitive and their language is crude and difficult for the white man to learn. These Eskimo posts furnish the white furs, the only product from an eternally snow covered land. The Eskimos live largely on flesh and animal fats, though there is a great demand now for tea, sugar, tobacco and other such luxuries of civilization. They also trade for pipes and matches, the snow knives with which they cut blocks of snow to build their huts, and for field

Copyright, 1918, by Revillon Frères.

Trading Schooner "Annie Geele" in Winter Quarters

glasses, which enable them to trail the caribou which migrate in large herds and furnish them their yearly meat supply. For hunting they still favor old style muzzle-loading guns with powder and lead balls.

The enormous capital necessary to finance a chain of trading posts in the Hudson's Bay district has limited trading operations in this part of the world to two companies, the English company, who dispose of their furs at auction in London, and Revillon Frères, who obtain a good share of each year's catch, which accounts for the beauty of the skins they are able to show at their numerous branches.

Further west in Canada transportation to the trading posts is by river, light draught steamers being used wherever possible. As most of the rivers are navigable for only about ten days in the spring at the time of melting snows, the main reliance for freight are fleets of scows towed by power boats. These scows make but a single voyage as there is not time for them to make the return trip before winter. They are usually given to the Indians, who break them up and use the lumber for building huts. The scows travel in large groups, a score or more at a time, each carrying about twenty tons of freight. The illustration below shows one of the regular Revillon river transports, consisting of about twenty-five scows which left this year on May 15 for the northern posts.

In the Peace River district, civilization is rapidly changing conditions, and driving traders and trappers further north. No later than 1905 this was still a wilderness, but now regular railroad service traverses the section. At the time the Police Road was built from Peace River to the Yukon, Revillon Frères had the contract to supply food to the Northwest Mounted Police engaged in the work. Then all transportation was by man power, ten Indians towing a seven-ton scow at the rate of about twenty-five miles a day.

The Indians in Western Canada are mainly of two tribes; the Crees in the South and the Beavers or

Dog Sledge Resting at a Post

A Remote Post, Showing Winter Snow Entrance

Chippewyans further north. The Crees have a euphonious language, very easy to learn. The Chippewyans are a rougher and less civilized tribe. Still further north we again find the Eskimo. Originally the Indians lived entirely on meat, killing moose, deer and other animals for their food and clothing. Under these conditions it was difficult for the trading companies to induce the Indians to trap fur bearing animals. Gradually they developed the native's taste for such delicacies as bacon, beans, flour, jam, etc., and soon had no difficulty in getting him to work for this more appetizing food instead of devoting all his time to hunting moose and deer. The Indian trapper's business is precarious. Some years furs are very scarce, whole species of animals practically disappearing temporarily. During these times of scarcity the Indians have to be kept alive. For this reason the Canadian government gives their support to the two large companies operating in this district—Revillon Frères and their English competitor—knowing that if these companies did not take care of the Indians in years of famine the burden would fall on the government.

In some districts Indians have sold their claim to the land to the Canadian government and receive in exchange a yearly revenue called the "Treaty Payment." It consists of a certain sum in cash and a specified outfit of provisions. The Treaty Commission makes a yearly trip and is naturally warmly welcomed by the Indians. Revillon Frères Company is often the successful bidder for the delivery of these supplies and the transportation of the Commission which distributes them, and it is a very interesting sight to see the Indians gather around the posts at Treaty time enjoying real feasts of their favorite luxuries. The Canadian government takes exceptional care of the Indians, absolutely forbidding the dispensation of liquor to them. In most of the territories even the white agents must have a special permit to bring in a limited amount of liquor for their personal use. Revillon Frères having a Federal Charter under the Canadian government, enjoy special privileges which enable them to take advantage of the many opportunities of the northern country. They introduced modern business methods in the fur trading country and treat the Indians exactly as white people. Transportation is organized and regular freight rates are established between the different districts and posts which enables them to help in the development of new fertile belts. In some places Revillon trading posts were the starting point of new towns; in other places railroads were built with the company's help. The Revillon Frères' steamships OMBABIKA and MINAWA on Lake Ombabika were used to transport men and material for the construction of the main road of the National Transcontinental Line. Dominion land surveyors opening up unsurveyed territory were transported with their supplies by Revillon Frères, and many American prospectors and lovers of wild life took advantage of Revillon facilities for traveling through the North. One of them, a well known magazine writer, has given as a reason of the success of Revillon Frères and their large following in the North the fact that the principal stations are visited at intervals by members of the Revillon family who control the operations of their trading companies as directly as their establishments in large cities.

The "Eldorado" in the Ice

Mr. J. M. Revillon's Guide and Dog Driver on One of His Inspection Trips to the North

At the end of their journey the furs collected in the great chain of Canadian posts find their way to New York, where Revillon Frères have large warehouses for raw and dressed skins in addition to their retail establishment and their separate cold storage building. The finished garments made from these carefully selected and beautiful skins are for sale in the Revillon building, at Fifth Avenue and 53rd Street, at Revillon Frères in London, 180 Regent Street, and at the original house in Paris, 81 Rue de Rivoli.

One of Revillon Frères' Fleets of Scows Leaving for the North, May, 1918

Thurn

GOWNS

HATS

TAILORED COSTUMES

SPORTS CLOTHES

FURS

LINGERIE

15 EAST 52ND STREET
NEW YORK
214 BELLEVUE AVENUE
NEWPORT

Blouse No. S4372. This blouse, which shows a new collar with ribbon run through tucks, requires 2 yards of 40-inch material

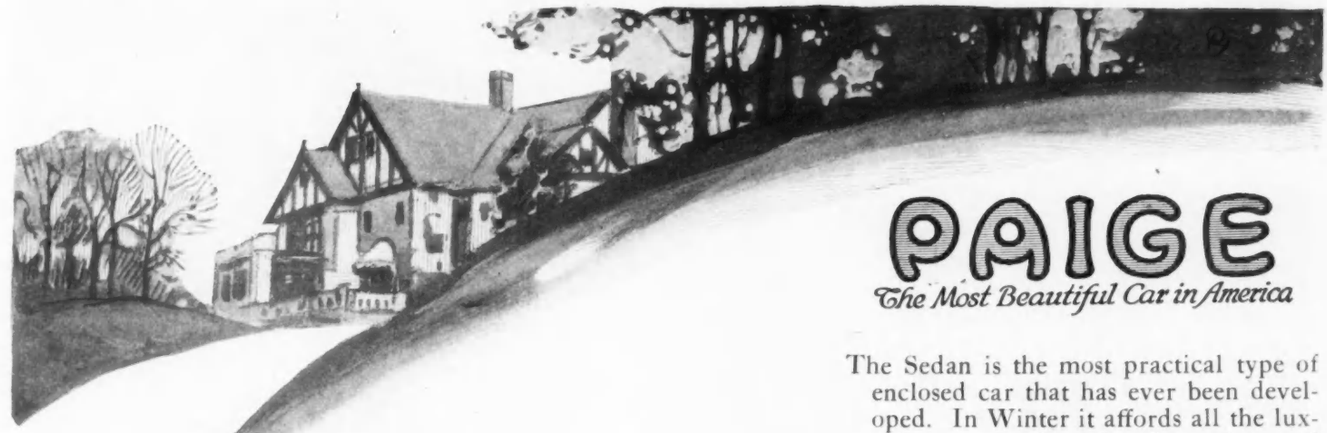
Blouse No. S4369. For this blouse, cut all in one piece, with a convertible collar, but 1¾ yards of 36-inch material are required

Blouse No. S4235. Skirt No. S4062. This blouse, which has a yoke cut in one with the back, uses 2⅛ yards of 40-inch material

Collar No. S4406. Three correct collars and a becoming surplice guimpe are included in one pattern, price 50 cents

BECOMING BLOUSES IN VARIED STYLES AND MATERIALS FOR ALL OCCASIONS

Blouse No. S3963. Hand-tucking is the sole trimming on a blouse of handkerchief linen, requiring but 2⅝ yards of 40-inch material



PAIGE

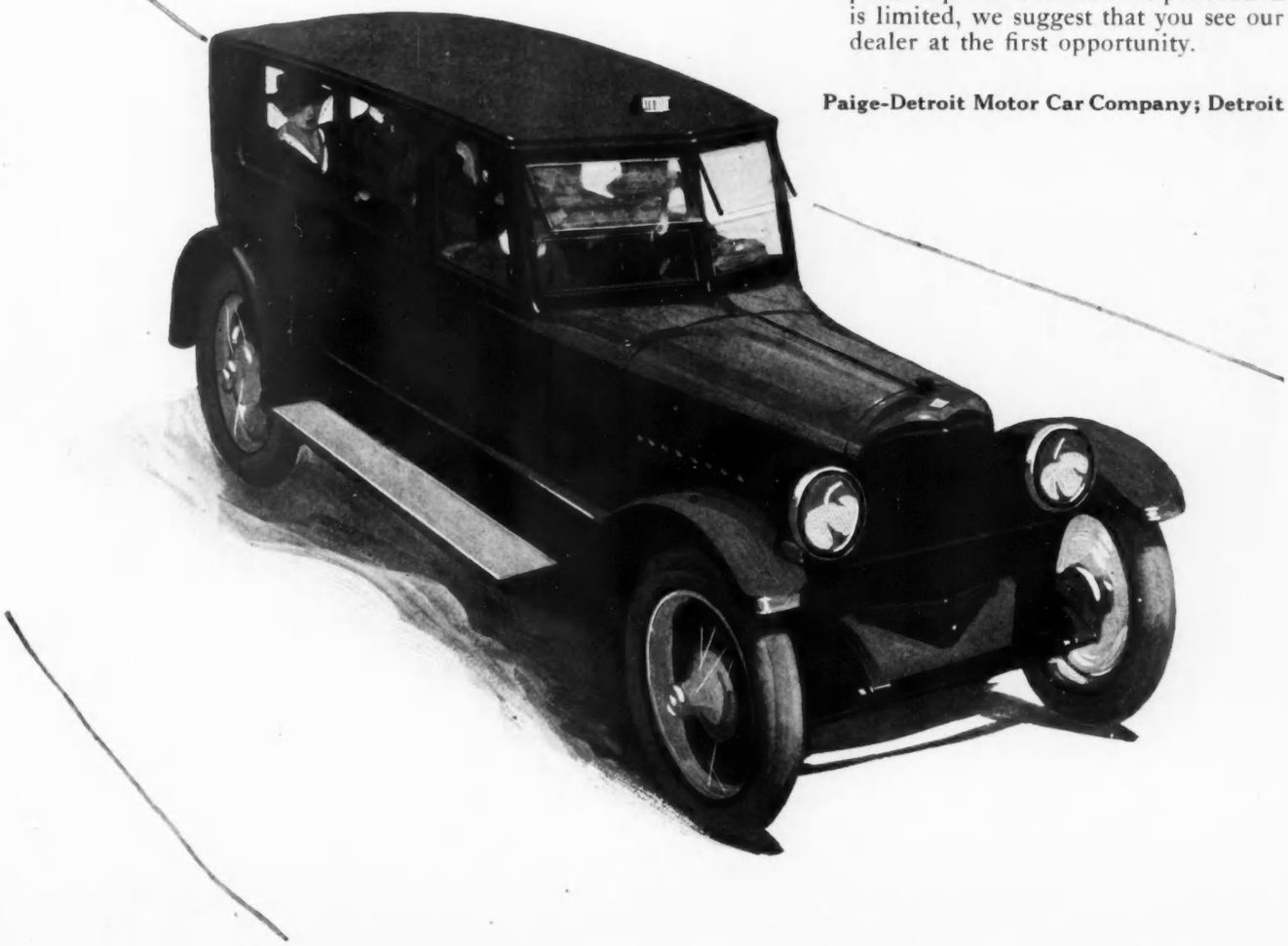
The Most Beautiful Car in America

The Sedan is the most practical type of enclosed car that has ever been developed. In Winter it affords all the luxurious protection of a limousine, and with the first warm days of spring, it can be instantly converted into an airy touring car. It is, in fact, two cars in one.

The Paige Sedan is, beyond doubt, one of the happiest achievements of our designing staff. From both an artistic and a mechanical standpoint it occupies an unquestioned position among the finest products of this country and Europe.

It is a superb motor car—worthy of the confidence and respect which its name plate inspires. Inasmuch as production is limited, we suggest that you see our dealer at the first opportunity.

Paige-Detroit Motor Car Company; Detroit



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616 FIFTH AVENUE
between 49th and 50th Sts
NEW YORK
Importers Creators

PRESENT
French Fashions
AND
Original Creations
EXCLUSIVE TO THIS HOUSE

GOWNS · SUITS · WRAPS
COATS · FURS

Combination No. S4440. The combination may be of crêpe with an inserted vest of net and a hem of contrasting crêpe

Negligée No. S4009. Very becoming is this kimono-cut negligée which may be made from 5⅛ yards of 36-inch crêpe

Combination No. S3900. No brassière is needed with this French combination requiring but 2¼ yards of 36-inch material

DAINTY DESIGNS FOR COMBINATIONS AND NEGLIGÉES

Negligée No. S4438. A kimono-cut surplice negligée which buttons conveniently at one side may be made of crêpe de Chine

Billy's hands rest snugly in mittens snapped safe to his coat sleeves. His ears, too, are nice and warm because his coat collar stays up and his hat stays down. The secret? TENEO SNAPS *hold both garments securely together!*

More than a Dress Snap

SO perfect, so sure, so safe, so dependable are *Teneo Snaps* that not only have they won their way on to more dresses than any snap-fastener in the world, but today they form an invaluable part of *any* wardrobe, from Baby's to Mother's.

But remember, always, that as a dress fastener, *Teneo* is the Snap indispensable. Its pliable spring knows when to hold and when to let go! Six sizes, black and white, 10c the card of 12, everywhere.

Sent Free to You

The Teneo Book of Sewing Helps
Fits conveniently in any machine drawer

To adjust the shoulder straps of your camisoles—to make dress shields sanitary and secure—to keep belts from slipping—to hold baby's bib pad in place—to fasten hat elastics comfortably—to avoid mis-matched stockings. These are but a few of hundreds of practical purposes for which TENEO can be used in the wardrobe in the home. This wonderful forty page book tells you exactly what to do, and how to do it. *Send for your copy today. It's free.*

Teneo
SNAPS

THE TENEO COMPANY - 116 West 32nd Street - New York

The NESTLÉ Permanent Hair Wave

There is nothing quite so beneficial to human hair as a permanent hair-wave if properly done. The world-famous Nestlé treatments are based upon scientific principles which rely primarily on steam alone. No chemicals of any kind are introduced into the hair, for if foreign bodies are introduced into the hair shafts, their flexibility is reduced, the hair is apt to get harsh and brittle, and is easily broken afterwards. Human hair should retain its gloss and color; and if anything increase in flexibility.

We never use lotions or flannels on the hair. Our advice is to refuse these substitutes. Go to a certified Nestlé waver. If there is not one near at hand use our $15 home-outfit and have a friend do your hair by the Nestlé process. Over 4,000 of these articles are being used in United States homes.

The Nestol Comb

A more simple and useful implement for general use and benefit was probably never invented. Its popularity is extraordinary. It is a water-waving device of such efficiency that it should be in every home where there is a child or adult with naturally curly or fluffy hair. There is nothing which will improve the natural waving tendency of such hair more than the Nestol waving device. No heat of any kind or hair curlers should ever be used on such hair.

Price $2.00 and $2.50 (4 and 5 inch sizes), foreign postage extra. The undermentioned firms do the real Nestlé-waving and will also demonstrate the Nestol comb.

Dennerle, Mrs. L.	220 Clark Building	Birmingham, Ala.
Frances, Miss	7 Temple Place	Boston, Mass.
Carlson & Carlson, Misses	284 Livingston St.	Brooklyn, N. Y.
Schwarz, C. M.	1074 St. John's Place	Brooklyn, N. Y.
Burnham, Mrs. E.	138 & 140 N. State St.	Chicago, Ill.
Guilmont & Peters, Messrs.	705 Marshall Field Annex Bldg.	Chicago, Ill.
Benkemper, Mr. H. T.	1900 Euclid Ave.	Cleveland, Ohio
Handley, Mrs. M. E.	c/o Lindner Co., Hairdressing Department	Cleveland, Ohio
Charles' Beauty Shop	517 Fifteenth St.	Denver, Colo.
Easton & McKelpine, Misses	27 E. Grand River Ave.	Detroit, Mich.
Rudolph's Hair Store	309 David Whitney Building	Detroit, Mich.
Streff, Miss Frances	1616 Sherman Ave.	Evanston, Ill.
Lemmon Hair Shop (Miss E. L. Tracy)	301 Sharp Building	Kansas City, Mo.
McIntyre, Miss M.	327 W. Walnut St.	Louisville, Ky.
Sattler, Mr. G.	12 W. 50th St.	New York City
Waldorf-Astoria Hairdressing Salon	Fifth Ave. & 34th St.	New York City
Groten, Mrs. F.	209 Market St.	Paterson, N. J.
Boch, Mr. A.	129 S. 13th St.	Philadelphia, Pa.
Graham, Miss I. L.	222 Jenkins Bldg.	Pittsburgh, Pa.
McGinnis, Mr. E. A.	104 Fifth Ave.	Pittsburgh, Pa.
Ingersoll, Mrs. Helen T.	408 Morrison St.	Portland, Ore.
Tegeler, Miss C. L.	312 N. Euclid Ave.	St. Louis, Mo.
McKay, Miss M.	166 Geary St.	San Francisco, Cal.
Goff, Mrs. E. E.	1019 State St.	Santa Barbara, Cal.
Harris, Mrs. Mabel M. (The May Helland Hair Shop)	1534 Second Ave.	Seattle, Wash.
Walton, Mrs. Lydia	307 S. 9th St. Exley Apts.	Tacoma, Wash.
Hepner's Hair Emporium	525 Thirteenth St. N. W.	Washington, D. C.
Scheetze, Miss M. E.	Kenois Bldg., 11th & G Sts.	Washington, D. C.

Illustrated booklets on all subjects free

C. NESTLÉ CO., **657 and 659 FIFTH AVENUE** Corner 52nd Street **NEW YORK**

Original Inventors of Permanent Waving Telephone Plaza 6541

NEW LINGERIE TO WEAR UNDER THE SLIM NEW FROCKS

GRACEFUL LINES MAKE A NEGLIGÉE SOFTLY BECOMING

Negligée No. S4443. A charming negligée may be of tub satin or of crêpe with the fulness adjusted becomingly

Combination No. S4442. The snugly fitting combination with its opening on the side may be worn without a brassière

Combination No. S4441. A French combination with the opening on the sides has drawers and a tightly fitting brassière

Combination No. S4439. The fold is at the lower edge of this French envelope chemise which is cut in but two pieces

THIS week Printzess dealers, in cities and towns all over the country, are holding a wonderfully interesting Style Revue of the new coats and suits for the Fall and Winter season.

The grace and charm and distinctiveness of the woman who wears a Printzess are admiringly acknowledged everywhere. Paris inspired and American produced, these smart coats and suits reflect the spirit of the Boulevards adapted to the refined taste of American womanhood. Printzess master designers have correctly sensed the best in Paris styles for twenty-five years.

Printzess

DISTINCTION IN DRESS

This Fall more than ever before it pays to seek value in clothes. Printzess coats and suits are made from all-wool quality materials, tested and pre-shrunk. They are exquisitely tailored, even to the smallest details of finish and trimming. That is why they hold their shape and stylish lines until they are worn out.

In almost every town and city there is a store where you may see and try on these beautiful, moderately priced coats and suits. Write today for the name of the Printzess dealer in your town and a free copy of our finely illustrated booklet, "How Heart Improves the Art of Woman's Dress."

THE PRINTZ-BIEDERMAN CO.
CLEVELAND
Paris New York

Printzess
DISTINCTION IN DRESS
REG. U.S. PAT. OFF.

This label is found in every Printzess garment

A Fuzzy Beaver

The Note of Fashion

Introducing the New Winter Hat

For correct style and quality insist on the diamond trade mark.

LONDON PARIS

RAWAK

48 WEST 38TH STREET
NEW YORK

Our untrimmed Beaver hats are America's best. Ask to see them at your dealer's.

This charming coiffure, seen at Newport, is accomplished by parting the hair at the side, combing it back, and forming a simple coil at the nape of the neck

ON HER DRESSING-TABLE

SOME wit has said that one may recognize the English aristocracy by its names, which are never pronounced as they are spelled, while in America, one may distinguish the aristocracy by the dressing and general condition of the hair of the young girls. This, at least, is how hair specialists feel on the subject. In response to the question, "Why are women, even young women, with fine heads of hair so greatly in the minority here?" one authority says that it is because nine out of ten women neglect to give their hair the proper attention. One never reads in the modern novel of the heroine and her girl friends exchanging tender confidences while brushing out their locks at night, for the simple reason that they do not do it. There is no time in the average young girl's life to-day which she can spare for so much fussing, and so the lack of grooming is concealed —very poorly—by the use of curling irons and an elaborate coiffure that is hardly suited to the daughter of a gentlewoman.

EARLY CARE OF THE HAIR

The well-bred young American girl is noted for the simplicity with which her hair is dressed, and the beauty of the coiffure depends upon the glossiness and condition of the hair itself. A wise mother and careful nurse have given conscientious attention to the hair from the beginning, and so when the girl grows to womanhood she is not mortified by being the possessor of sickly lustreless hair which falls out or is very brittle.

As this is the time of year when young girls are leaving for school, a few suggestions from this authority on the care of the hair may be timely. Great stress is laid on the fact that a young girl should be trained early to realize the necessity of looking after her hair, as such training along this line will save much needless trouble later. One of the greatest injuries to the hair is caused by too frequent washing. This applies to boys' hair as well as to girls'. Fewer bald heads would be seen if boys were restrained from wetting the hair and always shampooing it at the bath hour.

After the eighth year a girl's hair should not be "bobbed." The ends may be clipped at any time as this serves to keep the hair even and eliminates split ends. Up to the age of ten a girl's hair should be washed only once in two or three weeks in summer, and once in four weeks in winter. From ten to sixteen a week longer should be allowed, and after this, at least another week should be added. If the scalp is dry, the washing should be less frequent. Great care should be taken in rinsing and drying the hair. A good olive oil or tar shampoo should be used, the choice of which depends on the condition of the hair. For a dry scalp the olive oil is best, while the tar is preferable when there is an abundance of natural oil.

The hair should be brushed twice daily for about ten minutes, preferably in the morning and when retiring. Tangles and snarls should be removed with the comb, and care should be taken not to drag the hair out by the roots. The hair should be brushed from underneath with an upward outward motion, alternating this with an outside sweep from the top of the head downward.

At night a little tonic should be applied, as this not only invigorates the scalp, but also removes any dust or grease that may have collected. It is best to part the hair and apply the tonic with the finger tips, rubbing it well into the scalp. This should be done before brushing. It is also well to apply a good hair salve in the same manner once a week. Hair salve should be applied sparingly and thoroughly rubbed in. When the scalp is very dry, the salve application may be employed more often.

A good brilliantine made from pure vegetable oil is also a help to the hair, but one must be sure it is of a good quality, as otherwise it will not only injure the hair, but will leave it sticky and unsightly. The brilliantine can be applied by taking a small quantity on the finger tips and, after rubbing the fingers together, massaging the ends of the hair. Place a few drops on the palm of the hand and rub well into the brush; then proceed to brush the hair as directed.

THE QUESTION OF HAIR-DRESSING

When the hair is properly cared for, the next question is how to dress it. Hair that is naturally straight is often found on a head that is classic enough to make a severe frame more becoming. If the hair is well groomed, it may be parted on one side and simply knotted in the back, without any exaggerated pulling forward at the sides. If waves are a necessity, the wearer should master the art of making what are called "water waves," which feat is accomplished by using combs that are most ingeniously joined together. These are applied to the hair after it has been dampened with tonic, and they produce a charming effect. These combs may be bought in two sizes, for $2 and $2.50.

A particularly unfortunate style of hair dressing which is often seen on very small girls is that in which the hair is dragged up from the front, sides, and back of the head to the top, where it is tied as tightly as possible with a huge bow. This grotesque and poster-like style is one that has never prevailed in the really smart nursery, but one sees it often enough in public places. One may well shudder over these tortured little

(*Continued on page 126*)

Plume Brand

QUALITY LINGERIE

The "Plume Brand" Label is your assurance of Inborn Worth backed by the outward evidence of Original Style.

Many of the beautiful "Plume Brand" models, shown at better shops, are made from our specially woven cotton and silk fabric creations. Little touches of make and finish—add to their richness and charm.

"Plume Brand" Undergarments, though luxurious in looks, are not costly—and "Miss Phoebe Plume" personally guarantees your entire satisfaction.

Insist upon the Label in the garments you buy. If your dealer cannot supply you, send us his name. We will see that you are cared for.

M. MARTIN & COMPANY
The House of Fresh Ideas in Lingerie for Women, Misses & Children
Dept. V Martin Bldg., 102 Madison Ave., N. Y.

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PLUME BRAND
The Crest of Quality

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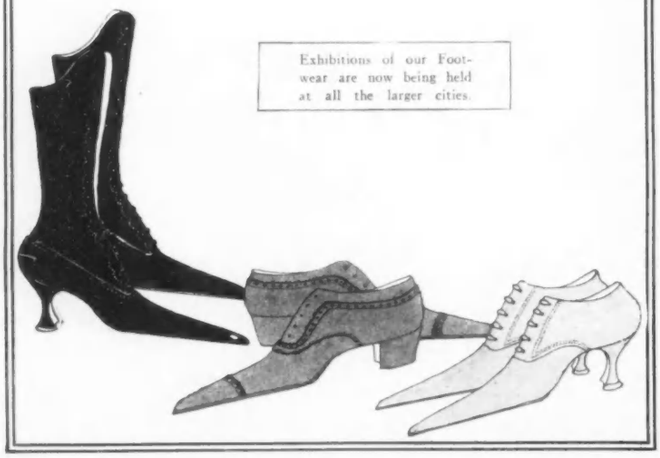
Exclusive footwear for Women.

Exhibitions of our Footwear are now being held at all the larger cities.



One of the younger set at Newport arranges her hair in this delightfully youthful and becoming style

ON HER DRESSING TABLE

(*Continued from page 122*)

heads, knowing that the practice will result in unmanageable hair when they reach womanhood. The really smart way to dress the head of either the small girl or her older sister, is to comb it as nature intended, confining it gracefully with a soft ribbon bow, for the former, or with a barette, for the latter. An older girl may also twist the hair into a coil at the nape of the neck, fastening it with shell pins.

A most beneficial olive oil shampoo for the dry scalp is used by the specialist who gives the useful suggestions above. It is particularly effective for light hair and for cleansing the heads of children. It is priced at 50 cents a bottle. A tonic which is absolutely free from all injurious substances and promotes a wealthy growth of hair may be bought for $1.25. A salve to be used in conjunction with the tonic and shampoo costs 50 cents a jar, and brilliantine, which is a vegetable preparation, keeping the hair soft and glossy without producing an oily appearance, costs 75 cents a bottle.

Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply and state page and date of this issue of Vogue.

VOGUE POINTS

AN interesting detail of many of the new autumn street dresses is the absence of any touch of white about the neck. Several seasons ago the large collar of sheer white or cream coloured material was a feature of every wool or silk frock. Gradually the collars diminished in size until last year they were reduced to mere turn-overs or slightly wider cowl collars. This year the collar has entirely disappeared on many of the smartest wool and velvet street dresses. The fashion is a somewhat trying one, especially if a woman is not very young, but dresses of this kind are worn almost exclusively on the street and invariably with some sort of fur which, if carefully chosen, provides the necessary softness.

THE tendency towards extreme narrowness at the skirt bottom which one notes in many of the new frocks calls for distinct ingenuity on the part of the designer if the wearer of the frock is to have any freedom of motion. One of the simplest and most practical arrangements for securing a narrow hem line in a skirt which has a tunic is to arrange the excessive width into an inverted box pleat at the back, catching it securely at a point midway between the knees and the ankles and then pressing the pleat down flat. When the wearer is standing the skirt assumes a very slim narrow line, when walking the pleats spread out so that there is plenty of room for the step, and when seated there is enough fulness at the knees to prevent the skirt riding up.

A NEW shade which one sees in a number of the most recent autumn models is called henna brown. This is a very warm tone of the mahogany series. It is particularly lovely in satin, as in this material it lights up beautifully. It is distinctly a colour for a brunette, and should not be attempted by a blonde without careful consideration.

THE plainness of the neck-line on many of the autumn dresses has created a distinct vogue for medallions and pendant ornaments of various kinds which are suspended about the neck. Usually these are worn on either a black ribbon or a black cord. The woman who is so fortunate as to possess an old locket of some kind will find it most effective worn in this way. There are, however, a number of modern imitations of old things which are very attractive. There is, for instance, a new tortoise-shell oval locket about two or two and a half inches at its greatest diameter. This is very good looking and may be had for a reasonable price. In the selection of an ornament of this kind the greatest care should be exercised, for an over-elaborate or obtrusively modern ornament is far worse than nothing.

THERE is a tendency to brocade all sorts of materials with velvet. Satins, chiffons, radiums, and marquisettes, are all shown with designs in self or contrasting colours, failles are embroidered with velvet stripes. One of the most lovely of the recently imported French materials is an exceedingly supple gold and white brocade which has a design in a warm cream coloured velvet worked all over its surface.

WHITE angora is one of the most popular of new Paris trimmings. It is used for collar and cuffs on many smart frocks and suits, and many other costumes are embroidered with it.

No. 241 M

Selected stores that sell

TAILORED FOR *Miss Manhattan* TRADE MARK NEW YORK

Coats and Suits

Aberdeen, Wash.—George J. Wolff
Akron, Ohio—The C. H. Yeager Co.
Allentown, Pa.—Hess Bros.
Alliance, Nebraska—The Horace Bogue Store
Albany, N. Y.—Waldman Bros.
Alexandria, Minn.—The Gregersen Co.
Altus, Okla.—Baker & Hanna Bros.
Anderson, Indiana—G. W. Gates & Co.
Ann Arbor, Mich.—Wm. Goodyear & Co.
Asheville, N. C.—Lowenbein-Rutenberg Co.
Atlanta, Georgia—Frohsin's

Baker, Ore.—M. Weil Co.
Baltimore, Md.—A. Eisenberg
Bellingham, Wash.—Lobe's, Inc.
Bennington, Vt.—Alexander Drysdale & Son
Binghamton, N. Y.—Hills, McLean & Haskins
Bloomington, Illinois—Boston Store
Blossburg, Pa.—H. H. Roberts Trading Co.
Bluefield, W. Va.—A. Effron
Boston, Mass.—Shepard-Norwell Co.
Bowling Green, Ky.—Greenspan Bros.
Bradford, Pa.—J. Kreinson & Bro.
Brookville, Pa.—Burton & Cooley
Brownsville, Pa.—R. S. Goldstein
Buffalo, N. Y.—Michael J. Leo, Inc.

Carlsbad, New Mexico—T. C. Horne
Carthage, Mo.—Ramsey Bros. Dry Goods Co.
Centralia, Wash.—W. H. Ingraham & Co.
Charleroi, Pa.—J. W. Berryman & Son
Charleston, West Virginia—The Solof Stores
Chillicothe, Ohio—Story, Brandle & Story
Clarksdale, Miss.—Powers & Co.
Cleveland, Ohio—The Ames Co.
Colorado, Texas—F. M. Burns
Columbia, S. C.—Kohn's
Columbus, Ohio—The Dunn-Taft Co.
Coudersport, Pa.—Mark Gillon & Co.
Cumberland, Md.—Gross Bros.

Dallas, Texas—Titche-Goettinger Co.
Detroit, Mich.—Kline Garment Co.

East Liverpool, O.—Stein Dry Goods Company
Erie, Pa.—Long's, Inc.

Fairmont, W. Va.—D. M. Osgood
Fort Scott, Kansas
The W. J. Calhoun Dry Goods Co.
Fort Wayne, Ind.—G. W. Gates & Co.

Globe, Ariz.—Old Dominion Commercial Co.
Grafton, W. Va.—G. L. Jolliffe
Green Bay, Wis.—Jorgensen, Blesch Co.
Greenberg, Pa.—Jos. Strouse

Harrisburg, Pa.—The Wm. B. Schleisner Stores
Harrisonburg, Va.—The Joseph Ney Sons & Co.
Hibbing, Minn.—Lippman's Dept. Store
Holyoke, Mass.—Dowling & Bunyan
Huntington, W. Va.—Solof Bros. Co.

Idaho Falls, Idaho—The Fair Store
Iola, Kansas—Ramsay Bros. & Co.
Ishpeming, Mich.—N. E. Skud, Est.

Jackson, Minn.—Harry M. Burnham
Jamestown, N. Y.—Abrahamson-Bigelow Co.

Kansas City, Mo.—The Jones Store Co.
Knoxville, Tenn.
Anderson-Dulin-Varnell Co.

Lancaster, Pa.—Leinbach & Co.
Lawrence, Mass.—A. B. Sutherland Co.
Littleton, N. H.—MacLeod's
Livingston, Mont.—A. W. Miles Co.
Lometa, Texas—Little Mercantile Co.
Los Angeles, Cal.—A. Hamburger & Sons
Louisville, Ky.—John C. Lewis Co.
Lynchburg, Va.—J. R. Millner Co.
Lyons, N. Y.—Style Kraft Shop

Malone, N. Y.—Greene's
Marion, S. C.—B. Fleishman & Bros.

Millville, N. J.—E. J. Fath Co.
Milwaukee, Wis.—Milwaukee Apparel Co.
Minneapolis, Minn.—The Dayton Co.
Morgantown, W. Va.—S. M. Whiteside & Co.
Mount Vernon, Ill.—David Miller
Muncie, Ind.—G. W. Gates & Co.

Napa, Calif.—The Chicago Emporium
Nashville, Ark.—D. M. Galloway
Nashville, Tenn.
D. Loveman, Berger & Teitlebaum
Nebraska City, Nebr.—L. Wessels' Sons & Co.
Newark, N. J.—Lissner's
New Brunswick, N. J.—Tepper Bros.
New Haven, Conn.
Shartenberg & Robinson Co.
Newnan, Georgia—P. F. Cuttino & Co.
New York City, N. Y.—Stewart & Co.
Norfolk, Va.—Smith & Welton, Inc.
Norwich, Conn.—B. Gotthelf & Co.
Norwich, N. Y.—The Keating Store Company

Oakland, Calif.—Kahn's
Olean, N. Y.—The Style Store
Olympia, Wash.—Harris Dry Goods Co.
Omaha, Nebr.—J. L. Brandeis & Sons
Onancock, Va.—Leatherbury, Belote & Co.
Orangeburg, S. C.—Kohn's
Osceola, Mo.—Osage Merc. Co.
Ottawa, Kansas—The Fashion Shop
Ottumwa, Iowa—Nelson Cloak Co.

Parkerburg, W. Va.—J. S. Broida
Paulding, Ohio—The Paulding Dry Goods Co.
Pawtucket, R. I.—Herman Bernstein
Pendleton, Ore.—The Paris
Philadelphia, Pa.—Strawbridge & Clothier
Pittsburgh, Pa.—The Rosenbaum Co.
Plainview, Texas—Burns & Pierce
Pocatello, Idaho—The People's Store
Portland, Maine—J. E. Palmer Co.
Portland, Ore.—Meier & Frank Co.
Pottsville, Pa.—Lilienthal's New York Store
Providence, R. I.—The Shepard Stores
Provo, Utah—R. R. Irvine & Son
Pueblo, Colo.—White & Davis

Quincy, Ill.—J. J. Reib

Raleigh, N. C.—Boylan-Pearce Co.
Reading, Pa.—The Cloos Co.
Richmond, Va.—The Cohen Co., Inc.
Roanoke, Va.—B. Forman & Sons
Rutland, Vt.—The Surprise Dept. Store Co.

Salt Lake City, Utah—The Mode
San Francisco, Calif.—Livingston Bros.
Schuykill Haven, Pa.
Felix's Department Store
Scranton, Pa.—Scranton Dry Goods Co.
Sharon, Pa.—C. H. Yeager & Co.
Shelby, Nebr.—C. W. Moon
Shreveport, La.—The Hearne Dry Goods Co.
Sidney, Ohio—Wm. Piper & Sons
Sioux City, Iowa—Davidson Bros. Co.
Springfield, Ohio—The Blogg Co.
St. Cloud, Minn.—Wilson & Co.
Stockton, Calif.—The Wonder, Inc.
Superior, Wis.—Roth Bros. Co.

Tarboro, N. C.—The Thomas Co.
Temple, Texas—Madden-Jarrell & Co.
Twin Falls, Ia.—Booth Mercantile Company

Van Buren, Maine—E. Lebrun
Vicksburg, Miss.—Valley Dry Goods Co.

Washington, D. C.—M. Philipsborn Co.
Washington Court House, Ohio—Jess W. Smith
Watertown N. Y.—Long's, Inc.
Watertown, Wis.—Schempf Bros. Co.
Wilkes-Barre, Pa.—Lazarus Bros.
Wilmington, Del.—Chagrin & Braunstein

Yoakum, Texas.—E. Hertz
Yonkers, N. Y.—The Fashion Shop
York, Pa.—Rowan's

Miss Manhattan's Coats and Suits

FASHION dominates me, youth inspires me—I am Miss Manhattan—Fifth Avenue's newest and most appealing style note.

The coats and suits which bear my label are of choice materials nicely tailored and possessed of the smart youthfulness that so distinguishes the finest New York fashions.

If your city's leading store is not one of my representatives, send me the name and I will arrange for them to show you my Book of Fashions and order for you any coat or suit you wish, at prices from $29.50 to $75.00.

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NEW YORK

Miss Manhattan

La Resista Corsets

A Youthful Figure Yours for the Asking

EXQUISITE grace, charming style in every curve of LA RESISTA corsets. They are supreme in the World of Fashion—supreme, because no other corset is boned with youth-giving SPIRABONE which creates artistic figure lines. To insure perfect poise, the well-groomed woman wears LA RESISTA. She has banished rigid steel, which belongs to an era long since passed. Illustration shows the difference between the rigid stay and SPIRABONE.

50 Styles Priced Moderately For Quality

Back Lace or Front Lace

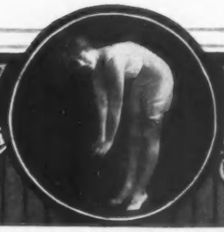
STYLE L-201
Illustrated herewith, Satin Ninon, price $5.00

STYLE N-214
Same model in Silk Brocade, $7.00

STYLE S-203
Same model in Silk Batiste, $10.00

Personal Service

LA RESISTA corsets are sold in our exclusive Salon, 431 5th Ave., at 38th St. A professional corsetiere personally fits your corset. She will offer facilities not obtainable in the average establishment. This particular service for particular women is entirely free. LA RESISTA corsets are also sold by Quality stores everywhere.



La Resista Corset Co. No. 431 Fifth Avenue New York

Khaki cloth makes the very newest spats and the strap buttons underneath the foot; spat from Hanan

SHOES ARE RECRUITED TO CONSERVE

(*Continued from page 81*)

higher than this, nor are they allowed to apply wing tips to the toes, although simulated tips are still plentiful. Higher boots, however, are still on hand in some shops, but after the present supply is exhausted no more may be had until after the war.

SMART SHOES AND STOCKINGS TO WEAR WITH THEM

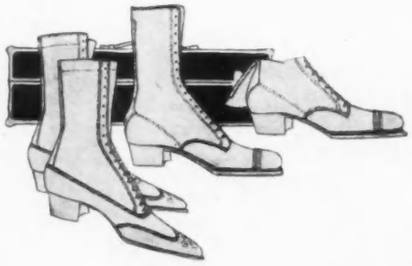
The brown calfskin oxford with slender vamp which is shown in the middle of the sketch at the top of page 81 is particularly smart when worn with a silk and wool English ribbed stocking. This stocking, which the young person in the sketch is holding admiringly, comes in all the heather mixtures. Sketched at the left is a high satin boot with a patent leather vamp and high French heel. This is a particularly good example of the dress boot. It has hand-worked eyelets and a nine-inch top. At the right of the sketch is a cocoa calfskin walking boot with taupe buckskin top, a Cuban heel, and a straight applied tip. It is a very good example of a walking boot. It comes with either a Cuban or a low heel. The silk stocking illustrated at the right is drop-stitched in ribs and is very sheer.

The black leather English boots with "swagger cut" tops, sketched at the left in the group at the lower left on page 81, are sixteen inches in height with right and left calf to insure perfect fit. The boots sketched at the right are of interest to the woman in uniform. They are a boot and puttee combination in brown leather with an inch and a half heel and a long straight vamp without a tip.

The sketch at the lower right on page 81 shows a black satin slipper with the new long vamp and a medium French heel. Shown in the same sketch is an attractive pair of mules in black and lavender brocaded satin with a black satin quilling and rosette on the top and lined with lavender satin. These mules also come in pink, rose, and blue brocade.

The very lovely hand-made mules shown in the long illustration in the lower middle of page 81 have the new, long, pointed French vamp. The one on the right is of plain black satin with a shirred ribbon binding trimmed with a cluster of black Georgette crêpe buds with rose satin centres and apple green ribbon loops. These are lined with rose satin. The one shown on the left is of black brocade with a black ribbon binding and a black rosette with tiny pink French knots. This mule is lined with pink satin and may be had in silver, grey, lavender, old-rose, pink, and blue brocade. The dainty garters shown in the same sketch come in all the pastel shades. The ones on the right are of flesh pink moire ribbon and Valenciennes lace with bows and little pink apples for trimming. Those on the left are in lavender moire ribbon with cream Valenciennes lace and French wreaths. The sheer brown lace open-work stockings may be had in any colours.

The sketch at the left at the bottom of this page shows two pairs of brown leather shoes suitable for a woman ambulance driver. They have heavy extension waterproof soles, low heels, and comfortable round toes. Those at the left of the sketch are in brown leather with the wing tip and low heel and are a good example of the sensible walking boot so much in evidence. To the woman who likes a light weight shoe the high boot in the middle of the sketch at the bottom of the page will appeal strongly. They are of black glacé kid with a slender pointed vamp, a taupe suède top, and a French heel. The oxfords illustrated at the left are of nut brown suède with a suède French heel. An attractive evening slipper is shown at the right of the sketch. It has a black brocaded vamp and a plain black satin back and heel. This slipper can be had in any shade and also in silver brocade with a plain silver back and heel. Three charming examples of buckles are shown in the lower sketch in the middle on page 81. The centre buckle is of an unusual design in cut steel. The one on the right is also of cut steel, and the third is of solid rhinestones. In the illustration just above is a buckle of finely cut steel which illustrates the new type of small buckle. Above it at the right, in the same illustration, is a buckle of dull jet.



Heavy waterproof soles, low heels, and round toes make these brown leather shoes comfortable for the woman ambulance driver; shoes from Hanan

Three types of shoes are shown in this sketch, all of them "dress shoes" because of their French heels, and all of them smart because of their good lines; shoes from Cammeyer

DERRYVALE LINENS
Please the Discriminating Woman

DERRYVALE
Genuine Irish LINENS

Are the aristocrats among table napery.

White, lustrous, beautiful, you find them in America's representative households.

The "Derryvale" Mark on table Linens is a mark of character—a guarantee of Genuine Irish Linen.

There is a wealth of beautiful patterns to choose from. If you cannot get them from the Exclusive "Derryvale" Dealer in your city, write to us for our illustrated catalog, giving the name of your merchant, and we will see that you are supplied.

DERRYVALE LINEN CO. INC.,
23 E. 22' ST. N.Y. CITY — MILLS-BELFAST-IRELAND

DERRYVALE
Genuine Irish Linen

VAN RAALTE *Veils*

Fileture

Rainbow

Virginia

Made in U. S. A. *At all good shops*

THE most familiar face in the world—your own—greets you with new charms through the flattering meshes of Van Raalte Veils.

E. & Z. VAN RAALTE
5th Ave. at 16th St., N. Y. C.

Look for this little white ticket on every yard

VAN RAALTE MAKE

S O C I E T Y

Births

NEW YORK

Anderson.—On August 15, to Mr. and Mrs. Rupert W. K. Anderson, a son.

Wheat.—On August 12, to Lieutenant and Mrs. George Seay Wheat, U.S.N., a son, George Seay Wheat, junior.

Williams.—On August 27, to Assistant Paymaster and Mrs. R. Gordon Williams, a daughter.

Deaths

NEW YORK

Mills.—In France, Captain Philip Overton Mills, 308th Infantry, U.S.A., son of the late Brigadier-General Samuel M. Mills, U.S.A.

Morton.—On August 14, Anna Street Morton, wife of Mr. Levi P. Morton.

Sayre.—On August 15, Martha N. Sayre, wife of the late Robert H. Sayre.

Taylor.—On March 24, behind the German lines, Lieutenant Moses Taylor, junior, 9th Infantry, U.S.A., son of Mr. Moses Taylor.

BOSTON

Cochrane.—On August 14, Mary Sullivan Cochrane, wife of Mr. Alexander Cochrane.

PITTSBURGH

Thaw.—On August 18, in France, Lieutenant Alexander Blair Thaw, second, son of Mrs. Benjamin Thaw.

WASHINGTON

Gallinger.—On August 17, Senator Jacob H. Gallinger.

Engagements

NEW YORK

Ballard-Blake.—Miss Anna C. Ballard, daughter of Mrs. George B. Phelps, to Ensign Octave Blake, Flying Corps, U.S. N.R.F., son of Mr. Israel O. Blake.

Fitch-Phillips.—Miss Katherine Fitch, daughter of Mr. Winchester Fitch, to Ensign Elliott Schuyler Phillips, Flying Corps, U.S.N.R.F., son of Mr. William Hacket Phillips.

Murdock-MacLeish.—Miss Priscilla Alden Murdock, daughter of Mr. Harvey Murdock, to Lieutenant Kenneth MacLeish, Flying Corps, U.S.N.R.F., son of Mr. Andrew MacLeish.

Pickslay-Glenny.—Miss Alice Gifford Pickslay, daughter of Mr. Joseph Darling Pickslay, to Ensign Edmund B. Glenny, U.S.N.R.F., son of Mr. Edmund Jefferson Glenny.

PHILADELPHIA

Strawbridge-Perkins.—Miss Katharine H. Strawbridge, daughter of Mr. George Holt Strawbridge, to Lieutenant John D. Perkins, junior, U.S.N.R.F., son of Mr. John D. Perkins.

WASHINGTON

Chapin-Kirk.—Miss Lydia Selden Chapin, daughter of Mrs. Frederic L. Chapin, to Lieutenant-Commander Alan Goodrich Kirk, U.S.N., son of Mr. William T. Kirk.

Le Seure-Houghteling.—Miss Virginia Cannon Le Seure, daughter of Mr. Ernest Le Seure, to Captain William Houghteling, son of Mrs. James L. Houghteling.

Weddings

NEW YORK

Black-Franklin.—On August 19, at the Officers' Club House, Pelham Bay Park, Lieutenant William Murray Black, junior, U.S.A., son of Major-General William Murray Black, Chief of Engineers, U.S.A., and Miss M. Grace Franklin, daughter of Commander William B. Franklin.

Hale-Evarts.—On August 17, in Saint Paul's Church, Windsor, Vermont, Mr. Shelton Hale, son of Mrs. A. Riley Hale, and Miss Mehetabel S. Evarts, daughter of the late Maxwell Evarts.

Harrah-Shepherd.—On August 24, at Narragansett Pier, Rhode Island, Mr. Ernest Harrah, son of Mr. Charles Harrah, and Miss Maude Gwynne Shepherd, daughter of Mr. William E. Shepherd.

Richardson-Williams.—On August 10, in the parish house of Saint Bartholomew's Church, Lieutenant John Moore Richardson, U.S.A., and Miss Edith Williams, daughter of Mrs. John V. S. Oddie.

Ward-Droste.—On August 17, Mr. Rodney C. Ward, son of Mr. Rodney A. Ward, and Miss Natalie B. Droste, daughter of Mrs. Adolphe M. Droste.

Weeks-Smith.—On September 16, Justice Bartow S. Weeks and Mrs. Norwood Smith.

BALTIMORE

Levering-Ellis.—On August 21, in Toronto, Canada, Mr. Eugene Levering and Miss Harriet Stratton Ellis, daughter of the late Reverend Doctor Frank Ellis.

PHILADELPHIA

Avery-Potter.—On August 17, in the Church of the Advent, Cape May, New Jersey, Mr. Walter Hemsley Avery, U.S. N.R.F., son of Mrs. Wiliam H. Avery, and Miss Katherine Potter, daughter of Mrs. Jonathan B. Browder.

PITTSBURGH

Jones-Arrott.—On August 17, at Cambridge Springs, Pennsylvania, Mr. Charles A. Jones, and Miss Isabella Arrott, daughter of Mrs. William Arrott.

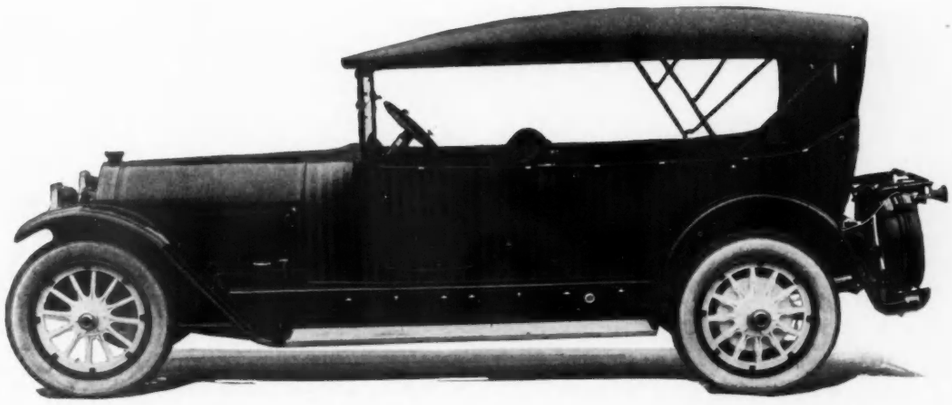
SAINT LOUIS

Bostwick-Jones.—On August 10, at Washington, D. C., Mr. Andrew Linn Bostwick, son of Dr. Arthur E. Bostwick, and Miss Margaret McKittrick Jones, daughter of Mr. William Victor Jones.

WASHINGTON

Bowers-Smith.—On August 15, in Christ Church, Cooperstown, New York, Mr. Spotswood D. Bowers, son of the late John M. Bowers, and Miss Marjorie S. Smith, daughter of Captain Roy C. Smith, U.S.N., Naval Governor of Guam.

Williams-Lewin.—On September 27, Captain Francis C. Williams, Ordnance Department, U.S.A., and Miss Pauline Lewin, daughter of Mr. Frank Clark Lewin.



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Owned by Mrs. Horace S. Sears of Boston

Custom Department, THE LOCOMOBILE COMPANY OF AMERICA, *Makers of Fine Motor Cars*

Make the New Seams an Asset

The seam can hide no longer. The Fall silhouette, influenced by the Government, is *narrow.* Less materials are used. Seams *show!* You cannot scrimp on the quality of materials—you must use the best.

Discriminating dressmakers now use Heminway's Sewing Silk more than ever because it

—doesn't gather dust—never looks "rusty."
—matches the new shades perfectly.
—makes a strong, smooth, supple seam at high speed.
—adds dollars in value, though costing only from 3c to 10c more per garment.

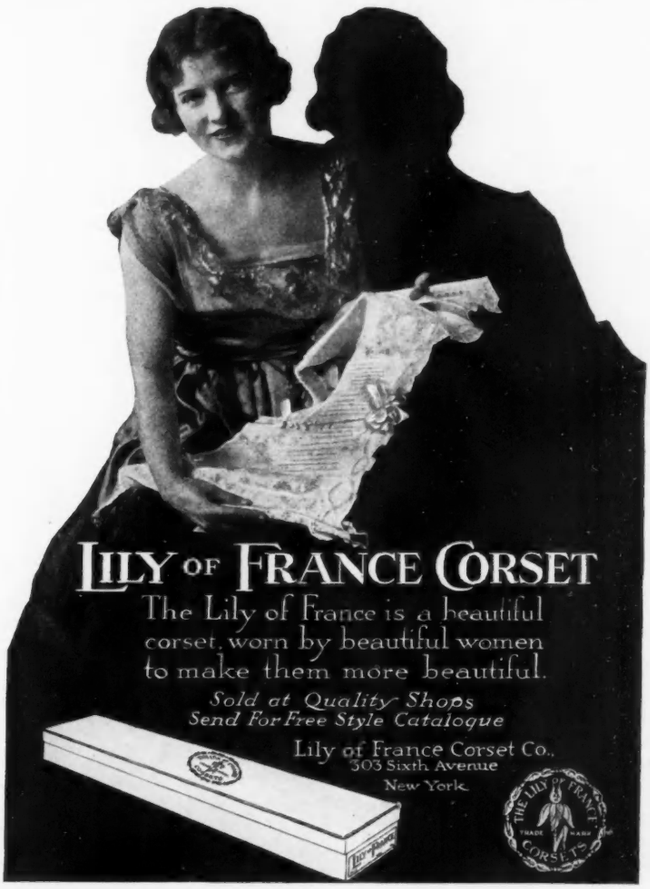
Insist on

HEMINWAY'S SEWING SILKS

your dealer has or can get them.

THE H. K. H. SILK CO.
Dept. J. 120 East 16th Street
New York

Interesting booklet "Successful Dressmakers tell how they Succeeded," free on request.



LILY OF FRANCE CORSET

The Lily of France is a beautiful corset, worn by beautiful women to make them more beautiful.

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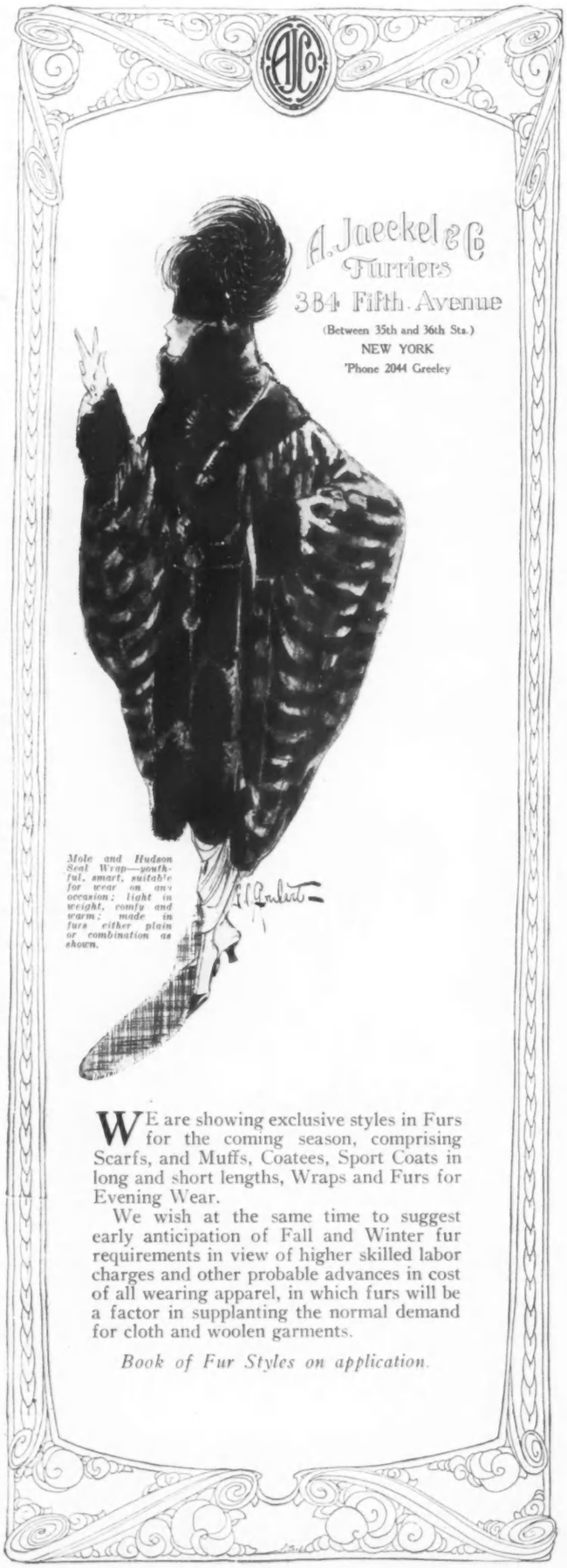
Send For Free Style Catalogue

Lily of France Corset Co.,
503 Sixth Avenue
New York



WE are showing exclusive styles in Furs for the coming season, comprising Scarfs, and Muffs, Coatees, Sport Coats in long and short lengths, Wraps and Furs for Evening Wear.

We wish at the same time to suggest early anticipation of Fall and Winter fur requirements in view of higher skilled labor charges and other probable advances in cost of all wearing apparel, in which furs will be a factor in supplanting the normal demand for cloth and woolen garments.

Book of Fur Styles on application.

MOTOR NOTES

WITH the increased use which is being made of the automobile for camping and picnic parties, accessories which make luncheon a convenience have acquired added interest. The number of luncheon boxes containing outfits of cutlery and crockery of varied completeness is legion. It is not always convenient, however, to have the equipment limited to the things which can be bought with these baskets. The exercise of individual preference in equipping a kit of this kind is desirable, and one often prefers to use one's own outfit or to vary the number and type of cups, plates, and other articles which are to be taken on a particular day. This requirement has now been met by the design of an out-door luncheon case, made by the DuPont Company, which can be purchased empty. This case is 15 by 21 by 10 inches in dimensions. The interior is divided into six compartments for holding various utensils, and the case is made of a special material which is attractive in appearance and of great durability. This material is proof against water, grease stains, and dirt, and soap and water will remove any discolourations and restore its original brightness.

A CONVENIENT WAY TO CARRY LUGGAGE

Motorists who like to take short tours on still shorter notice, but do not like to carry a special running-board trunk or luggage carrier at the rear of the car, always find it a problem to stow the necessary luggage conveniently. A new device which costs but $2.50 solves this problem very neatly. This device is a luggage guard which attaches to the running-board and holds baggage of any size firmly in place. It will accommodate three good sized portmanteaus, and, by means of it, those pieces of baggage which are always a nuisance when carried in the tonneau can be comfortably stowed where they do not inconvenience the passengers. It takes but a few moments to put the guard in operating position, and when it is not in use it can be rolled up and carried in the body of the car. It is one of the small devices which go far to increase the general utility of the automobile at this time when utility is at more of a premium than ever before.

So much of one's time is spent in the motor car these days that it is entirely worth while to spend a good deal of thought on its interior fitting. This is especially true of the town car, limousine, and sedan types of bodies. The time is now past when one need depend on a helter skelter assortment of fittings such as vanity cases, calling cases, toilet cases, and the like, or when one must have a special body built in order to secure a harmonious design in accessory articles of this kind. One company, The Art Work Shop, now devotes itself to making interior fittings in period and other designs of materials of the highest grade. Individual ideas in the treatment of motor car interiors can therefore be carried out completely without resorting to extended shopping or the entire re-casting of the body design.

In these days, when more and more women are driving their own cars and driving them over a larger mileage than ever before, the question of driving comfort is paramount. One of the features which makes for real comfort in driving is the proper adjustment between the driver and the pedals. This can be secured, as has been pointed out in these columns before, by adjustable clutch, brake, and accelerator pedals. But the space between the back of the front seat and the back of the driver, which is responsible for most of the fatigue which ensues upon extensive driving under ordinary conditions, can also be filled by the use of a well-designed driving cushion. A new back rest for this purpose has just been put upon the market. The price is $3. This rest fills out the hollow space between the seat cushion and the shoulders of the driver and is designed to take the strain from the back and to add materially to the comfort of operation. It is neatly designed and is by no means bulky.

TO ENSURE A SUPPLY OF GASOLENE

What experience in motoring is more annoying than that of running out of gasolene along a country road? Yet this frequently happens even to experienced motorists. It is so easy to forget to look at the gauge on one's gasolene tank before starting out on a trip. Also, the usual float gauges which are installed on the tanks are no more infallible than human beings, and they not infrequently become clogged and fail to operate. It is also true, of course, that some kinds of service make much more extravagant demands on one's gasolene supply than others. Driving in traffic, for instance, is much less economical of fuel than country driving where there is little gear shifting and most of the running is in high gear. For this reason, even if a driver looks at his gauge, which registers, perhaps, half full, and the gauge itself is operating perfectly, the tank may, nevertheless, run dry and leave one stranded in the course of a long run. A gasolene gauge, to be mounted on the instrument board where it is always in plain sight of the driver, has just been perfected by the New Standard Adding Machine Company to overcome just such contingencies. This gauge can be installed on any make of car in which the fuel feed is of either the gravity or vacuum type. It is easy to apply and is a device which will obviate all worries as to whether the next town can be reached or not.

DEVICES FOR WARMING THE CAR

It will soon be time to think about keeping the car warm in winter, and it is well to make plans for installing modern heating devices before the cold weather really comes. Long strides have been made in improving various devices for closed automobiles within the last year or two. In some cases heat is taken from the exhaust of the motor, and much ingenuity has been shown in bringing this heat into the car body in such a way as to be unobtrusive and practical. The Standard Parts Company has perfected a number of devices for keeping the car's temperature equable no matter what tricks the mercury may perform. The car temperature can thus be controlled.

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The Largest Wall Paper House in the World

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finds the hair of this Miss as tidy as when she left the locker room mirror. She has the forethought to wear——

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—hand-made of real human hair with the fineness of invisibility yet strong enough to hold the hair securely. Slip on in a "jiffy" and "Stay put."

Communicate with us in case your dealer cannot supply you with "Unicum" Hair Nets. Two styles, "Fringe" and "Self-Adjusting Cap Shaped."

15c. each or 2 for 25c. and up.
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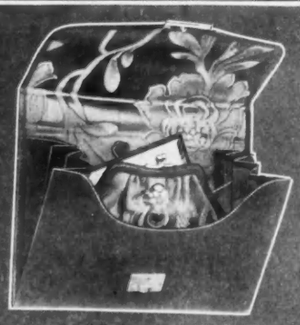

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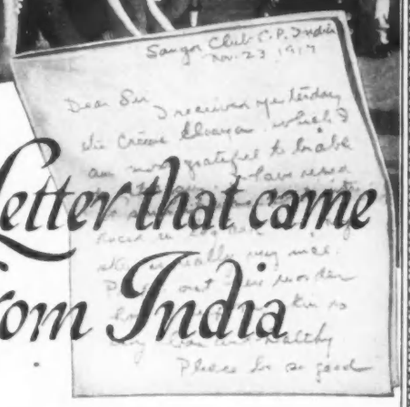

The Letter that came from India

THE writer is a titled Englishwoman whose husband is an English cavalry officer in India. She began using CREME ELCAYA, the non-greasy, disappearing toilet cream, over in England, and was having it sent to her from London. Then the war came along and cut off shipments, so she sent us a letter all the way from the other side of the world to see if she could get CREME ELCAYA from headquarters. It took several months, but she got it, as you'll see by this letter.

"Saugor Club, C. P., India, November 23rd, 1917.

"Dear Sir:

"I received yesterday the CREME ELCAYA, which I am most grateful to be able to get again. I have used it since it was first introduced in England, and my skin is really very nice. People out here wonder how I keep my skin so very clear and healthy.

"Could you not get some agents out here, as ladies are so keen on getting it? I am sure you would have an immense sale, as it only wants one using for ladies to know how really good it is. Yours faithfully,

The Hon. Mrs. R. T. F. R. T. F."
c/o Lieut. T. F., Saugor,
Central Province, India.

Don't you suppose I enjoy letters like that?

They seem to tell us that all these charming women have found in CREME ELCAYA just what we hoped they would, a certain pleasure, comfort, satisfaction, because it has helped each one of them to continue to be that loveliest of all things, a woman good to look at, well-groomed, beautiful-skinned, no matter what country of the world she happens to live in.

I don't have to tell *you* about CREME ELCAYA. *You* are one of the home folks and you *know*. But I do want to remind you, in case you may have forgotten or grown a bit careless about your skin, that there is still this simple old formula for beauty which these other women find never fails them. It is not even a "beauty secret," but just common sense—

Always use CREME ELCAYA before you put on your face powder

A little Creme Elcaya rubbed gently into the skin; then if you need color, a little good Rouge spread carefully over the cheeks before the Cream is quite dry; and after that your Face Powder over all.

The effect is more attractive than you will believe until you try it. Even your eyes will seem brighter, and your skin will *keep* that glowing, all-alive look until you wash it off or cleanse it away with cold cream.

We want you to learn the easy way to have a skin like velvet. Send 10c. in a letter marked Department "M" to the address below and obtain a trial package containing CREME ELCAYA—the non-greasy, skin-refining toilet cream—and a miniature box of ELCAYA COMPLEXION POWDER. If you need color, send an additional 10c. for a sample size of ELCAYA ROUGE and use it with CREME ELCAYA. There's nothing better.

JAMES C. CRANE
Sole Agent
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MacLEAN, BENN & NELSON, Ltd.
Montreal, Agents for Canada.

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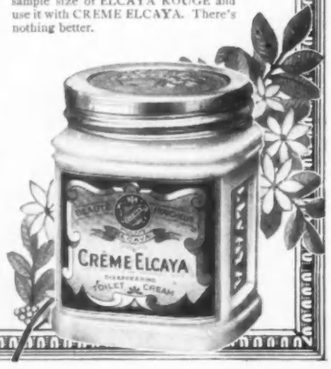

MAKING THEM THINK IN CHORUS

(*Continued from page 67*)

The man's voice dropped and he leaned still further forward.

"Paper the walls of Congress," he said. "Paper the Senate—paper the White House—with parchment. Then give it out that every man, woman, and child who buys a bond will have his or her name inscribed on the walls for all posterity to see!"

"But," said the Buffer, "had you thought of how much paper it would take—and whether it would last—and how the names would get there—and——"

"Pooh!" said the man grandly, "that, sir, is work for a stenographer. I have supplied you with the Idea. Isn't that enough?"

Mr. Fougner has a telephone arranged so he doesn't have to hold the receiver to his ear. This is the authors', poets', and song writers' special, for the Buffer has to listen to new words for everything from Old Hundred to Tipperary, over the long distance wire. Some of the would-be helpers, however, don't trust to any such slipshod methods with their masterpieces. An enemy alien might overhear and pre-copyright. They come in person.

Many poets, however, lack dramatic vision and send their effusions by mail. Of such was the man who indited three long typewritten pages of appeal to, "Men, Ladies, and Spenders." Of such, too, was Virginia Farrington, of Delhi, N. Y. Virginia was ten years old. She wrote her poem in pencil herself. It has just one verse, but the conclusion is warranted to catch any bond-slacker extant:

"Through the morning mists, smoke, and fire
The soldiers came through the barb wire
On, on they came though many dropped
On, on, on, and never stopped
Then they went through a river and pond
If you can't do that, buy a Liberty Bond!"

THE EGOIST AT LARGE

The Buffer meets many a press agent, avowed or in disguise. There was the man who came in with a wonderful spectacle under his arm—a fifteen thousand dollar spectacle all pictured in colour on an immense roll of drawing board. No stage was big enough for it but the Hippodrome. On the left we had the tenors, all sailors; on the right, the bassos, all soldiers; in the centre, the civilians, all girls. There were four altars at the back—first, second, third, fourth Liberty Loans.

"But," said the Buffer gently. "What about that little square in the very middle? What happens there?"

"Oh—there," said the man, hesitating just the fraction of a second. "Why—er—that's where I come out and sing my song."

And yet the very fact that the egoist realizes that a fifteen thousand dollar spectacle is not beyond the bounds of Liberty Loan possibility—the very fact that Virginia, and the elderly poet, are looking Loanwards—to say nothing of the very fact of the Rainbow Division and its hundred and fifty stunt-devising trades—all these very facts together prove that the Publicity Committee has done what it set out to do in making the Second Federal Reserve District think in chorus. We may admire our national advertising genius, or we may regret it, but—for better, for worse—it's there. We could no more manage a drive in the English manner than we could relish tea for breakfast. What's more, we, as an American people, can't even want to.

ARGUMENTS FOR THE WHOLE FAMILY

That the siren and calliope method can lead a Loan to victory has been already proved. That it must be backed up by what is technically known as "reason why copy" is equally certain. To this end the Publicity Committee is getting out booklets for speakers and writers, compiled by Mr. Frank A. Regan from the most exact Government data available, telling in short, vivid paragraphs "Where the Money Goes" and "What Each Liberty Bond Will Buy." Here we learn that a Fifty Dollar Bond will pay the United States war bill for one tenth of a second—an argument which would doubtless appeal to Master Dickie Doe, of the Scouts—that it will provide knives, forks, and spoons for a company—which is a fact presented for the benefit of Mrs. Joanna Doe who has the true home-maker's instinct—that it will save one thousand men from smallpox by paying for the vaccine, or will bandage one hundred and sixty wounds—which Miss Dorothy Doe would love to do in person—that it will buy one thousand rifle cartridges, or ten hand grenades, or one six-inch shell and the powder to fire it at a U-boat—this last being frankly meant for the ears of John Doe, senior, who is an extra-draft-age fire eater.

There are nine pages in the book, leading up, through the Hundred Dollar Bond that buys T. N. T. for the bursting of a fourteen-inch shell, the Three Hundred Dollar Bond that will buy an X-ray outfit for a hospital, the Thousand Dollar Bond that stands for a torpedo, a baby tank, or three fully equipped fifty-bed hospital wards, up to the final flowering of a Million Dollar Bond whose purchaser can have his own little barrage, or pay the cost of the whole war for half an hour. All through, the arguments are just as cunningly divided between the members of the typical American family who will each want a flock of bonds to carry out private and personal schemes at the front.

But before the family will stop at all to hear the hoarse-voiced man in the big car standing up and telling them these things, it will be necessary that the little bob-haired movie queen—or the trick dog—or the Metropolitan Opera star—climb up on the hood of the car and sing, or say, or look something patriotic and arresting.

GOING INTO ACTION WITH THE PIPES

It is quite useless to quarrel with human nature. The need for the appeal to the emotions and the sensations, before, after, and during the appeal to reason, is buried deep in the popular bosom, whether said bosom be covered with a two dollar blouse or a string of medals. And we Americans are not the only ones to respond to it. Even the Scotch, you know, can't think of going into action without the pipes.

Newest Styles *for* Stout Women

We specialize in the smart simplicity favored by women during war time. We specialize even more in the moderate prices which help our customers practice clothes conservation. Specialty Number three is the exclusive designs which enable us to fit large women right out stock in the most becoming and satisfactory clothes they ever enjoyed wearing.

Lane Bryant

Advance Styles Ready

The newest fancies for early fall are now on exhibition. Come and see them if you live in New York, Chicago, Detroit or San Francisco, otherwise *write for "Smart Styles for Stout Women,"* Dept. V-31, New York.

Coats Suits Dresses
Blouses Skirts
Underwear and Corsets
Sizes 36 to 58 Bust

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I. MAGNIN & CO. of San Francisco, have now on exhibition a full line of Lane Bryant Stout Apparel. A New York Lane Bryant expert in charge.

Send $2 At Once For

This Handsome Bronzed Easel

National Honor Tablet

(Size 5 x 7 inches)

If you have one or more boys in any branch of the service, here is a way to honor them that is finer than a service flag.

This dignified bronzed tablet is mounted on an easel, with bronzed finish.

Just the thing to set on table or mantel—will last a lifetime.

It makes an excellent gift.

This special $2 offer may be temporary only—conditions may raise the price or limit the output, so order yours at once.

Fill out and send this Coupon with two dollars attached at once

THE HART PRODUCTS COMPANY, 920 Close Building, Toledo, Ohio
Send me an Easel National Honor Tablet

For ☐ **Soldier** ☐ **Sailor** ☐ **Marine** *in honor of* ☐ **One man** ☐ **Two men** ☐ **Three men** ☐ **Four men**

Put a cross mark thus X in square indicating your boy's branch of the service and in the square indicating the number of men that have gone from your home.

Your name on this line.....

Your address on this line.....

Write on margin of page if necessary, or write letter

No frosty fingers mar winter sports for those who chum with—

Brer Rabbit

A "BRAD" Sport Glove

My! but it is soft and warm, with its heavy knitted lining and band of sable coney at the top. Just the distinctiveness, perfect fit and comfort that delights you.

Both MEN'S and WOMEN'S in Tan leather that defies all weather.

It's the unusual niceties of supervision and workmanship that give "BRAD" Sport Gloves their reputation for exclusiveness.

At your dealer's or sent direct if you give your dealer's name.

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Satin Low Shoes

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A model of unusual grace and distinction. Hand-sewn, superior quality black satin, Louis XV heels. Adapted for street or dress wear.

Special **8.00**

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Gracefully arched pumps, hand-sewn, superior quality black satin. Turned soles, Louis XV heels. For street or dress wear.

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NEW YORK

BOYLSTON STREET - BOSTON

FOR THE HOSTESS

"THE war is turning me into a materialist, pure and simple," said a distressed hostess, recently. "I occupy my entire day with the question of what we shall eat, what we shall drink, and wherewithal we shall be clothed. And the worst of it is, if one wants to be a patriot and a true 'conservatist,' one can not possibly escape from these three problems, so I don't see how I can reform."

It is true that the admonition of the Food Administration, "Food will win the war; don't waste it" gives us pause every time we arrange a menu. Even those who have been in the habit of leaving the day's meals to their competent servants, with but little personal supervision, are now devoting time and thought to the choosing of strictly permissible dishes. Perhaps no ruling caused more cogitation than the order to buy substitute flours and cereals in equal quantities with wheat flour. This has now been modified to one pound of substitute with four pounds of wheat. The regulations on wheat were so splendidly observed that our balance appears again on the right side of the ledger, and sugar has now taken the place of wheat as the staple that is to be saved in every way. But many housewives have shelves full of cereals and flours which they really do not know how to use. The conscientious are forever eating rice and oatmeal that they don't like and don't want, while the careless are piling up the substitutes in their store-closets in a fashion which looks fatally like the newest of Federal crimes, "food hoarding."

The list of flours and meals from which we may choose our compulsory purchases now includes barley flour, cornmeal, corn flour, rice, oat, and potato flour—a pleasantly varied choice. The Food Administration assures us that, as nourishment, the value of these different cereals is interchangeable. We have made a habit of eating wheat flour, but many races noted for their good health statistics, make a staple article of other cereals. We shall not suffer in health by substituting these flours on our shelves for wheat, but in using them there are a few general rules to be observed. Rye, barley, oat, and potato flours generally require more baking-powder than wheat flour. In using potato flours for thickening gravies or for white sauces it is necessary to add it very carefully to the hot mixture as it cooks much more quickly than wheat flour and is apt to form an unmanageable "jelly" or paste which it is impossible to blend. Because of this, barley flour is better for these purposes. Rice flour is very delicate in cakes and muffins and makes a fine-grained dough or batter. Some people think that it is less digestible than wheat flour, but this is a mistake. Rice, boiled by itself, is one of the most easily digested of all solids. In a recent issue of Vogue some well-tried and palatable recipes for the use of cornmeal were given. Here are a few for using rice.

RICE MILK

Rice milk, either warm or cold, is a great resource for the housekeeper with a cupboard full of wheat substitutes. It is made by boiling a scant cup of rice in a quart of milk. The rice will take up almost any quantity of milk, but a pint and a half is sufficient. The rice should be taken off the fire before it solidifies; the length of time will vary with the freshness of the milk. Served warm with scraped maple sugar and cream it is a popular dish with both grown-ups and children. Chilled, it makes an excellent accompaniment to stewed fruit, rich preserves, or sliced fresh fruit, such as peaches. If used with fresh fruit, it is well to sweeten the rice with a little syrup just after taking it from the fire. In the old days we should have used sugar sprinkled on liberally afterwards, but we have changed our ways. The addition of a little salt to the cooking rice is an improvement in any case. A hint from the menu of the little French restaurant where cold rice milk is an almost invariable dessert, is that it is particularly good with cherry jam. Pearl barley cooked and served in the same manner is a delicious dish.

RICE MILK WITH CANNED PEACHES

Rice milk served ice cold with peaches which have been sprinkled with sugar and then packed into a freezer and lightly frozen is delicious. The addition of cream makes this a very tempting dish.

RICE PANCAKES

A real Southern recipe for rice pancakes is given by Mary Stuart Smith in her "Virginia Cookery." It has the advantage of using left-over boiled rice. Soak one and one half pints of cold boiled rice in water or milk over night. In the morning add a quart of milk. Mix together a quart of flour (wheat flour is generally used, but rice flour may be substituted), two well-beaten eggs, and a teaspoonful of salt. Dissolve half a teaspoonful of bicarbonate of soda in a little hot water and add it to the milk and rice; then add the other ingredients, beating well. Bake quickly on a hot griddle.

This authority insists that the best method of greasing a griddle is to rub a bit of salt pork over the surface with a fork. In this case, no fat remains to soak into the cakes, and there is no danger of the taste of burned grease.

HOMINY GRIDDLE CAKES

Hominy is a corn product that may be bought with wheat flour and that has many uses. To make griddle cakes of left-over hominy porridge, add two cups of barley or rice flour mixed with four teaspoonfuls of baking-powder and one-half teaspoonful of salt to one cup of porridge. Stir in two cups of milk and one cup of water and beat the mixture well before baking. The porridge itself is made by cooking one cup of hominy in three cups of rapidly boiling water. If the hominy has been soaked over night it should boil for half an hour; if not, for one hour.

CORN-STARCH

Corn-starch has many uses. It can be used for gravies and sauces even better than wheat flour, and it is an egg saver in times of high prices, as many dishes can be made with fewer eggs if corn-starch is added to them. A tablespoonful added to the milk for scrambling eggs is a delicious addition to this popular dish. In the country, where, curiously enough, cream is often scarce and dear, a custard made with corn-starch and served with fruit, either cooked or uncooked, makes a good substitute and helps to keep down the accumulation of cereals that one must buy with wheat flour.

CUSTARD

Dissolve two tablespoonfuls of corn-starch in a little milk. Heat the remainder of one quart of milk to just below boiling point. Add two well-beaten eggs, four tablespoonfuls of sugar, and a pinch of salt, and then pour in the corn-starch. Cook two minutes, stirring all the time. Serve this custard very cold, with the top dusted with grated nutmeg. Any other flavour, such as vanilla, may be added just before the custard is taken off the stove. This may be served, in the English fashion, with deep fruit tart, cold if the tart is cold, or warm if it is served hot.

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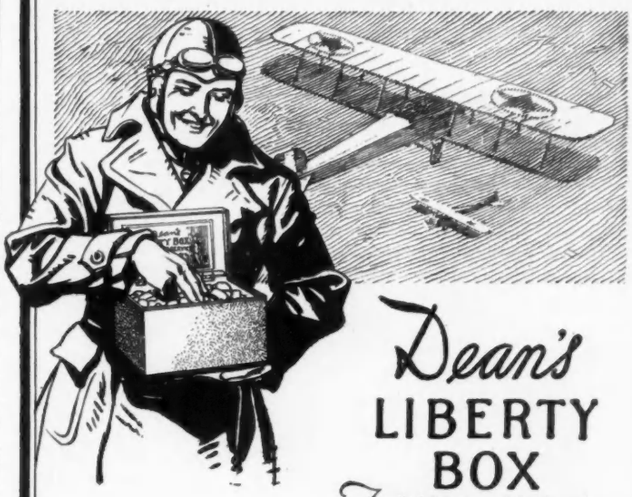

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For Soldiers and Sailors in Training in the United States

DEAN'S LIBERTY BOX will be forwarded to any United States Training Camp. Husband, son or brother will heartily appreciate the delicious treat. Each box contains a generous assortment of Dean's Victory Cakes, including their famous fruit cake, sour lemon drops, chocolate tablets for making hot chocolate and other "goodies" packed in attractive boxes—four sizes, $3.50, $5.00, $7.50 and $10.00.

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628 Fifth Avenue
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Established in 1839

Whitman's candy in war time

It is possible to eat candy and satisfy your sweet tooth and still be patriotic if you use care in selecting the kinds of candy that contain a minimum rather than a maximum amount of sugar.

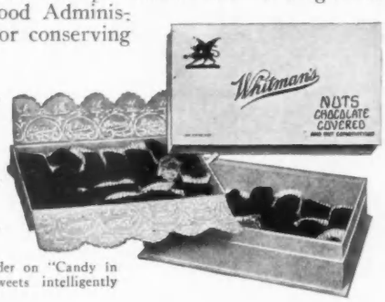
Candy not alone has food value, but a reasonable amount of it is desirable in the diet. Eat the kinds of candy that contain the least amount of sugar, but which also contain other pure and wholesome ingredients, which are plentiful.

We are offering a limited amount of our standard packages for public consumption and recommending those kinds that the Food Administration suggests for conserving sugar.

Nuts Chocolate Covered

A Maximum of Food Value

A Minimum of Sugar



Write for booklet and folder on "Candy in War Time" and use sweets intelligently during the war.

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A NEW model for women especially designed to give a youthful, slender contour to the figure.

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"Parfait" Corset of pink self striped Coutil, suitable for medium figures, girdle top model lightly but firmly boned throughout for the fashionable straight line back; unboned over hips; elastic inserts at front for greater comfort when figure is seated. Sizes 23 to 30.

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Tweed-O-Wool SUITS and COATS

The English Idea in American Outdoor Apparel

SIMPLE, charming lines, carefully tailored in a knit-tweed fabric of pure worsted give Tweed-O-Wool Suits and Coats the distinction of unfailing style, through many season's wear.

Suits and topcoats, in plain shades and colorful heather mixtures. Sold at leading haberdashers and apparel stores, or if not obtainable, we will supply you direct. Write for fashion proofs and name of Tweed-O-Wool dealer.

The M. & M. Co.
Scranton, Pa.

WITH JILL-OF-ALL-TRADES IN THE Y.

(*Continued from page 65*)

Nothing that London can do is too good for the Americans. The new Y.M.C.A. club for American officers is in St. James Square, by invitation of the owners of the houses surrounding it. The very centre of the historic place is left intact, but from this centre radiate buildings much in the fashion of the spokes of a wheel.

The Eagle Hut, operated by the Y.M.C.A. for American enlisted men with "Blighty Leave," as Tommy Atkins would call it, and also for American soldiers and sailors en route to the front via England, is built on the Strand opposite Somerset House and on the site of the old Drury Lane Theatre. Beside the five hundred beds, the restaurant capable of serving a thousand men at once, the big concert hall with its five fireplaces, the billiard tables, the shower baths, and the dozens of other things that a man needs whatever his nationality, there are two requisites to purely American happiness that one might search London many weeks without finding—good coffee in limitless quantities, and, rarer still, a really truly soda water fountain. Imagine the joy of Mickey from Eight' Avena' of the Fighting Sixty-Ninth!

THE LIGHT OF MICKEY'S EYES

Mickey wants to see the city, too. Without the Y.M.C.A. he might sit in Trafalgar Square and not know it. But by means of the "Y's" free sight-seeing parties, Mickey will be Baedekered into education. After he's read the home papers at the Eagle Hut, following his trip, after he's written to his friends on the "Y's" free writing-paper, and had his dinner at Army canteen prices, he can have his choice as to whether he makes American music on the gramophone, listens to an American lecture or concert at the Hut, or goes to a show, rounding out a day worthy of leave itself by a little supper at Ciro's with some American woman who has passed the official censor.

These American women are the light of Mickey's eyes. The Y.M.C.A. began by giving him a club house and an athletic meet in America. It followed him to England and shook out its Star Spangled Banner against grey London skies. Then it went over to France to manage the Army Post Exchange for him, to provide him with everything from razors to religion, to entertain him in rest billets and hospitals, to give him canteens in every spot where he needed them and didn't expect them to be. And everywhere the Y.M.C.A. went, it took its women's auxiliary along, with charming uniforms and cheerful smiles. General Pershing estimated that sixty women a month would be needed to supply the canteens, but so far, owing chiefly to transportation difficulties, it hasn't always been possible to send this number, although the Canteen Department has been deluged with applicants, suitable and unsuitable. Many women, otherwise qualified, have to be rejected on the ground of their having relatives in the American Army, at home or abroad. General Pershing has insisted on this rule being inflexibly observed.

Mrs. Lewis Slade and her staff of volunteer workers in New York have toiled day and night in the effort to outfit last-minute ladies with canteen workers' trousseaux, to keep track of all sailings from all ports, and cajole recalcitrant steamship companies into taking unexpected passengers. Arrived in Paris, the women are turned over to Miss Gertrude Ely of Bryn Mawr and Miss Martha McCook who, by the way, is a member of an American family well represented in war work; her two sisters are Mrs. John Junius Morgan and Mrs. Peter Jay, wife of the Secretary to the American ambassador at Rome. Miss McCook's cousin, Mrs. Theodore Roosevelt, junior, was one of the pioneer American Y.M.C.A. workers, as was Mrs. Vincent Astor who still conducts, at Bordeaux, a canteen which is similar to the Eagle Hut in London.

Theoretically, the Paris office keeps a supply of canteen workers neatly filed for reference until the Y.M.C.A. men at the front send in requests for them. In reality, however, there are never enough to supply the demand, and all little mothers and sisters of the Army who reach France are immediately packed off to pass out coffee and chocolate either to our own boys in the Huts or to the no less grateful *poilus* who throng *les Foyers du Soldat*, which, being translated and expanded, signifies the American Y.M.C.A. playing brother to the French Army.

In either case, the canteen worker drops from the world as she knows it into the Middle Ages—so dated not only by reason of Hun barbarism and French chivalry, but on account of the sanitation and the living arrangements in the villages.

"There is little or no plumbing to speak of," as Winthrop Ames of "America's Over There Theatre League," explained to some friends whom he hoped to interest in entertaining the soldiers, "and what there is had better not be spoken about. It's a common saying in the Army that the ideal marriage would be one between a French cook and an American plumber."

And yet, despite the fact that the canteen worker becomes one of a team of three or four women in charge of a Hut frequented by from three to four thousand men, despite the fact that she serves anywhere up to fourteen hours behind a counter, and sleeps in a wooden cupboard, she is quite ready to pay all her own expenses for the privilege of enduring these and other more primitive hardships, not with philosophy, but with enthusiasm.

On the British front in France there is an American lady of seventy-five who settled down to mother her boys by the hundreds, when there was only a mad American or two who had signed on with the Canadians. Another sector thanks heaven for the ministrations of an American man and his wife and young son (the latter rejected for military service, but still bound to serve) who gave up their beautiful home in England three years ago to do the work of labourers and servants. There is a Cambridge professor, too, whose wife went with him to the fringe of the fire zone. He gives popular lectures to the boys in rest billets while Mrs. Professor writes letters for them and sews on buttons. Both of them eat the food of navvies and live the lives of saints, as becomes members of the vanguard of American volunteer war workers.

WHEN THE ESTAMINET REFORMED

The mere presence of a woman in this waste desolate country means something—a woman who knows and understands, a woman who speaks a fellow's own language and comes, like as not, from a fellow's own state. Over and over again when the canteen worker smiles across her counter and asks some loitering boy if she can do anything for him, he just flushes a bit and says, "No—oh no. I just wanted to hear you talk."

But a woman isn't always immediately canonized by the assembled Army merely because she is a woman. Sometimes she has to "prove up" in the eyes of some mighty cynical men who think that she's going to be a spoil sport wherever she goes.

There's one little canteen, representative of ever so many more, a converted *estaminet*, overhanging one of the most dramatically famous rivers in France. Its front is painted bright green. On the river side hangs a huge Red Triangle.

(*Continued on page 140*)

Reduce Your Flesh

You can quickly dissolve superfluous flesh easily and with safety wherever desired by wearing

Dr. Walter's famous medicated reducing **Rubber Garments**

For Men and Women

Cover Entire Body or Any Part

BUST REDUCER
Price $5.50
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Endorsed by leading physicians and worn by society everywhere.

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The most valuable piano in the world

THE Steger Piano is a leader that represents the highest ideals of the art of piano making. Musical excellence and reliability have made the Steger Piano the favorite of thousands of American Homes.

The superb Steger tone adds to its artistic beauty.

Write for Steger Piano and Player Piano Brochure and convenient terms. Steger dealers everywhere.

STEGER & SONS PIANO MFG. CO.
Steger Building, Chicago, Illinois
Factories, Steger, Illinois

MURAD

THE TURKISH CIGARETTE

Frock of white Indestructible Voile trimmed with "J. C." LADY FAIR RIBBON fashioned by Madame Crane.

J.C. AMERICA'S BEST RIBBONS

RIBBONS

The Ideal Trimming : :

Nothing adds the complete finishing touch and charm to a garment like a ribbon.
There is a "J. C." Ribbon adaptable for your every need—on sale at the better stores.
SATIN DE LUXE—The recognized quality peer of all Satin and Taffeta Ribbons.
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DEMOCRACY—The Grosgrain Ribbon "for the people."
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Miss Alice Joyce, Vitagraph Star in a Gown of

Satin Francaise

The satin that well dressed women prefer because of its richness of quality, its beautiful lustre, its delightful softness.

For the finest of evening gowns use ***Satin Francaise.***

For the simplest of afternoon frocks—use ***Satin Francaise.***

It is a material that is always correct, always in fashion.

It is particularly well adapted to present day needs because of its durability and because it takes the place of wool fabrics.

You can buy ***Satin Francaise*** at the best shops everywhere.

Write for our interesting booklet of famous stage and screen stars in gowns of Satin Francaise.

Pelgram & Meyer
395 Fourth Avenue
New York

Save the Wool

WITH JILL-OF-ALL-TRADES IN THE Y.

(*Continued from page 138*)

and from the windows one can see a vista of tiny houses with their feet in the current, houses with little balconies, and filagree iron work, and wee-paned glasses, and curved roofs. Along the banks, women spread the laundry of uncounted Sammies on the worn stones, and over all leans the forget-me-not sky of old France of the troubadours.

SERVING FRANCE WITH A SCRUBBING BRUSH

Before the Y.M.C.A. took over the *estaminet* it was the abomination of desolation overlaid with a century of grime. The walls and the ceilings, originally cream, were black. The kitchen was black too, stove polish black, well-greased. The upstairs rooms, each opened with a twelve inch key, were full of the accumulated wreckage, the sooted cobwebs, the sordid ghosts of years. There were secret closets everywhere. A big bare room at the rear, its windows covered with black cloth, announced itself as the village concert hall. It was in reality the "after hours joint", according to Sammy, where anything that the police were not to see was staged out of the line of observation. It had pink woodwork, blue striped wall-paper that hung down in mouldy strips, and the general air of a leering old crone who was past redemption and thanked heaven for it.

The Y.M.C.A. went through it one morning—three women and one man. Five minutes later they bought it.

When the party came out, there were some soldiers in the roadway, representatives of the thousand or more quartered in the village.

"Has the Y.M.C.A. got this place?" said one of them.

"Yes."

"Aw—hell!"

This was a bit discouraging.

"Why—er—hell?" one of the ladies asked.

"That was one swell café," was the answer. "You could get eggs and a drink in there any time, day or night."

Reforming the *estaminet* had looked like a whole spring offensive in itself. But this thing would be harder—showing Mickey that cleanliness didn't mean unfriendliness; that the "Kindly Kwit Kussing" sign so frequently hoisted by the "Y" didn't mean gloom; above all, that the presence of women didn't necessarily take all the mustard out of one's sandwich.

There was one paper-hanger in the village. He was sixty years old, and his assistant was twelve. The "Y" man went to Paris to buy paper and paint; the decorators started scraping the half dozen coats of ancient wall covering from the *grande salle* which was to be the officers' new club room; the three women, with a detail of three soldiers, started in to clean the house.

Possibly some eager-eyed patriot who reads these words may be interested to discover that one often serves France best with a scrubbing brush these days. Our three canteen workers had pails of automobile soap. They dug down with their hands, they smeared the soap on bad places, they lathered it with a stiff brush, they washed it off with a sponge. Then they began and did it all over again. And the ceiling had to be similarly treated. It may have been easy for Joan of Arc to maintain her rapt and heavenward gaze, but she wasn't standing on the top of a step ladder, in imminent danger of a rush of soap to the eye.

True, there were supposed to be the three soldiers. But as a rule they just weren't. Sometimes the authorities needed them; sometimes they thought they needed themselves. To hire Frenchwomen was impossible, for why should one forsake the worn stone washboard when one was rapidly becoming a multimillionaire by its aid? So the three American women did most of the cleaning. One of them, aided by a cavalry boy from the West, spent an afternoon in the loft, varnishing twenty-four chairs. There were windows to wash, too; there was paint to put on; there were long lists of things to get in Paris, the greatest of which was a cook. Providence sent a Belgian, late of East Forty-fourth Street, New York, who could not only deify an egg by at least twenty-four methods, but could speak all the necessary languages including that international lingua franca in which one deals with dishonest tradespeople.

At last it was all finished—three weeks' work, Union hours not considered. Brilliant acetylene lights in the soldiers' canteen were reflected from the spotless cream coloured walls and from the seven huge gilt-framed mirrors of old *estaminet* days. Turkey red curtains hid the windows from prying aeroplanes. Posters and maps flared everywhere. Little tables with games were scattered around, and the stove in the middle roared with friendliness. An open door showed the white kitchen with its glistening pots. Another door revealed the writing-room with brown walls and old-gold at the windows and two hundred books in the case. The officers' room was in tan with black moldings and curtains of old-blue. There was a piano and—no returned man will believe it—that piano was in tune. There were writing-desks and little tables for chocolate, and a cheery coal fire, and plenty of space, and three weary but triumphant waitresses with two volunteer assistants, ready for business.

OPENED AT LAST

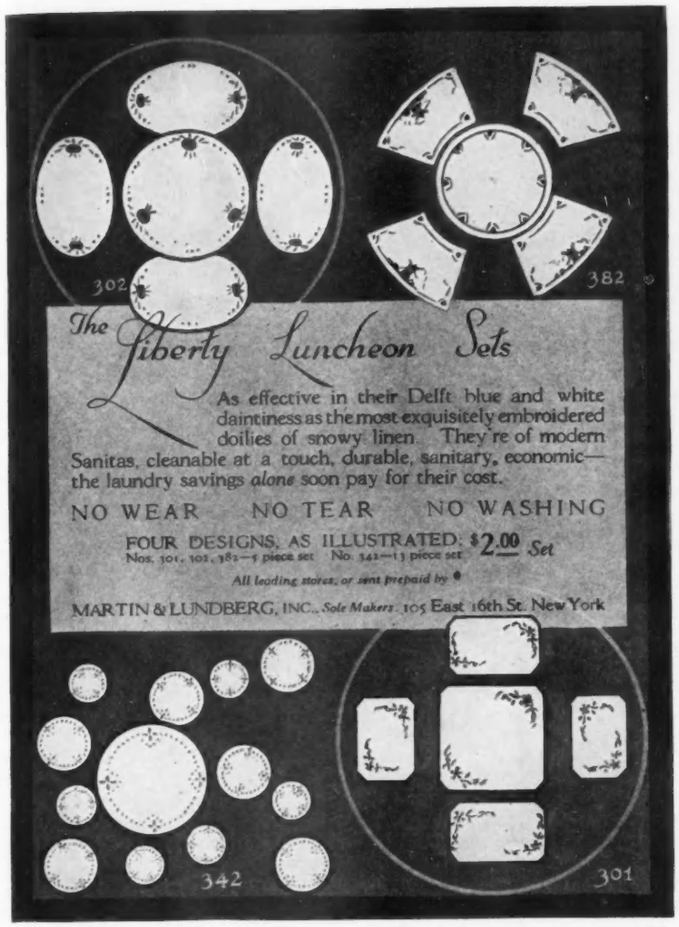
Half an hour before the doors opened, a crowd was blocking the streets. They were stamping, they were cheering, they were singing. No, it wasn't the Star Spangled Banner. It was "What the hell do we care?" but it was meant as a tentative compliment.

At last the piano inside struck up, "Pack all your troubles in your old kit bag", and to the strains of it the crowd jammed in. They nearly pulled the door off its hinges; they did break the front window by sheer weight of wanting to get in quicker; they filled the tables; they commandeered the piano; they nearly upset the counter; they bought everything in sight; and, between cheers, they ate it up.

"This," said a boy, one fated spokesman for a thousand, "this is the most homelike place I've been in since I left the States."

The girl to whom he said it was serving him coffee. Her hands were roughened and cracked and a bit stiff from unaccustomed toil. Her feet were unspeakably tired. Her back ached so that she didn't dare think about it . . .

But somewhere in the depths of her soul, she was singing the Marseillaise—in a ring of swords.



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The Specialist Shoe

SOLD ONLY BY FRANKLIN SIMON & CO.

Scientifically constructed to protect, not correct, baby's first steps

This wisely chosen shoe will help your child eliminate the foot ailments so common to old age.

Designed by a physician who stands foremost in the orthopedic profession.

A fine hand sewn shoe made of the best leathers, with flexible turned soles.

Ages 1 to 2 years—sizes 2 to 5

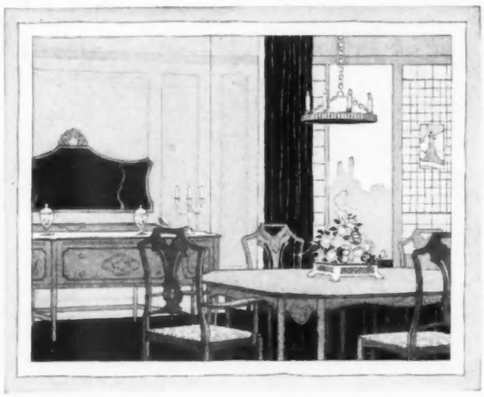
Of white buckskin, black or tan kidskin $3.00

Of superior quality white canvas $2.00

Children's Shoe Shop—Third Floor

Franklin Simon & Co.

Fifth Avenue, 37th and 38th Sts., New York



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You will be astonished at the low prices of many exquisitely fashioned pieces and suites made by Berkey & Gay. Each of them bears the famous inlaid Shop-Mark—your guarantee not only of artistic excellence but of the quality of material and workmanship. Berkey & Gay Furniture Company, 450 Monroe Ave., Grand Rapids, Michigan.

A comprehensive exhibit of Berkey & Gay Furniture may be seen at our New York Showrooms, 113-119 West 40th Street—or at Grand Rapids. Visitors should be accompanied by, or have a letter from, a furniture dealer of their city.

BERKEY & GAY FURNITURE

Hickson INC.

The Most Striking
TAILORED SUITS AND TAILORED DRESSES

that are shown either in Europe or in America, have for many seasons been sought for and found at our establishment.

This year our collection is the most attractive and wonderful the house has ever presented.

The silhouette, the dignity, the verve, the refinement are incomparable.

EVENING AND AFTERNOON GOWNS

are presented on our Fifth Floor in a profusion of Paris models as well as our own.

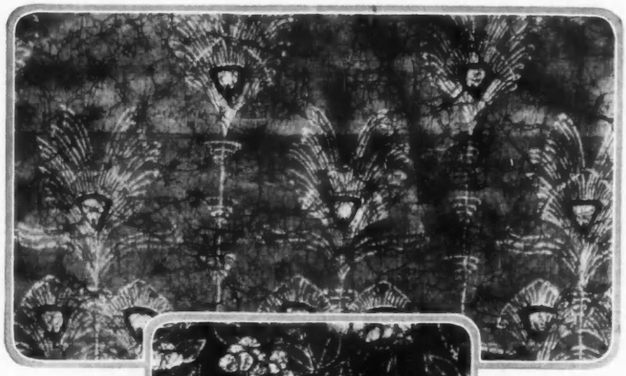
The same alluring traits with a special simplicity and war-time restraint will be found.

UNUSUAL COATS FURS AND HATS

Better, Smarter and Different than can be had elsewhere.

THE AVENUE
AT FIFTY-SECOND STREET
New York

Boston — Newport — Paris



On a ground of jade green traced in blue purple, Mme. Pangon prints peacock feathers in soft yellow with touches of reddish purple

Pointed leaves and clusters of berries in reddish purple and yellow glow against a soft background of a shade called "ink colour"

THE NEW NOTE IN FASHION

(*Continued from page 75*)

a richness and an individuality which makes them very interesting. Of course, such materials are not adapted to all kinds of dress. Their real field is in the house gowns, tea-gowns, light burnouses, and scarfs, which are destined to be worn in the intimacy of one's own home. Those women who look well in artistic clothes which are draped on classic lines will welcome the introduction of batik into France. We have had bead and silk embroideries, materials painted by hand by great masters and those not so great; we have had strange weaves and combinations of weaves in several tones, all interesting novelties which charmed us for a while. But in my opinion, batik is the most permanently successful of all these so-called "art" materials, and I think we shall inevitably return to it.

This process of decoration comes from Java, where it is still in use, although it is very old indeed. In the fifteenth century the Chinese applied it to dress materials, and it is this application which is most interesting to us. It has all the charm of hand-work and the relief from the monotonous regularity of the machine-printed fabric which gives us such pleasure in the work of an artist. The process is capable of wide variety; any material may be batiked, and all colours and combination of colours may be used, which leaves the field open to those enemies of the banal who love to have things designed especially for them. The patterns designed in Java were very varied and beautiful, but when the order came from royalty, special ones were worked out by the artists, and any one who can pay for it may have the privilege of royalty to-day. We have worn with pleasure the dresses painted by the great Venetian, Fortuny, and those who liked them and looked well in them will welcome the batik materials for the same reasons.

The illustrations on this page give two examples of the work of Madame Pangon. One is a design of peacock feathers on a ground of jade green. Over the entire surface is the characteristic tracery in blue purple, and the feather itself is printed, if one may use that term, in a soft yellow with touches of a reddish purple which blends with the other purple. The other design is in red purple and yellow on a groundwork of a dull shade which has been called ink colour. Pointed leaves and clusters of berries are indicated with a fine tracery of the background colour over all. Other interesting combinations worked out by Madame Pangon are of French blue and orange with white, or shades of magenta with deep blue purple and white.

Batik is not only adapted to clothes, but serves admirably for the cushions of all shapes and sizes which are in vogue at present. Its designs, coming from the Orient and improved by French taste, can surely be trusted to take the place of those various experiments in similar decoration which we have had from Munich and from Vienna. These bright colour combinations, often on a black ground, were popular for a while before the war, but can scarcely hope for a revival after it. Their derivation makes that impossible.

For the tea-table or breakfast tray there are covers made by this process on toile de soie or linen. At the present time we are using a great deal of faïence, both old and new, on our tables, and the batik cloths make an excellent accompaniment for it.

Madame Pangon adapts her process to innumerable uses. Some interesting things have been done with kid and leather. She shows us batiked slippers to harmonize with the costume, for those who like all details of their attire to be in keeping. She has worked out some interesting linings for fur coats. These materials give a rich effect to these sumptuous garments.

More important than all else, Madame Pangon has found here a means of giving employment to the crippled soldiers who are put to great straights to discover new ways of earning a livelihood. For the more delicate operation of putting the wax on the material she employs specially trained young girls, but the soldiers can then place the colours, and many of them have become very expert at this delightful work. The inspiration and interest of hand-work has long been realized by educators, and these men who are regaining some degree of health after their great sacrifices find in such work a far greater opportunity than the deadening and monotonous tending of a machine, which, in their weak state, is apt to be depressing in its effect. Here is an additional reason, if one were wanting, to induce women to patronize this artistic work.

J. R. F.

REMODEL YOUR FIGURE

—in harmony with Fall's most favored modes. Replace the obsolete corset and hygienically *control* Nature's lines with

FIGURE MOLD GARMENTS

Cool, comfort giving, elastic and exquisitely supple. Faultlessly fashioned of the finest open mesh silk.

MODELS FOR SLENDER WOMEN
Perfect a beautiful form or remodel the faulty.

MODELS FOR YOUNG GIRLS
Direct correct development and secure proper poise.

MODELS FOR THE PORTLY
Carry weight, relieve strain and without sweating, diet, discomfort or delay produce an immediate reduction.

SCIENTIFICALLY CORRECT
Endorsed by Physicians and Surgeons.

"EVERYTHING FOR PERFECTING THE FORM"

GARMENTS made in any height or length desired. Figure Mold Brassieres, Stockings and Jackets made with, or without, reducing qualities. Effective garments for slender or portly men.

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Crowley Neckwear *for Women*

Gives that Dash, Style and touch of Youthfulness

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BEAVER SATINS

Identified by the 'Rope Weave Selvage'

"NO, it's not a new dress—just last season's dress made over. It's 'Beaver Satin' you see, and you know how well THAT wears—no adulterants to weaken it—honestly made from all-pure silk—lustrous, soft and 'drapy.' I *always* find it worthwhile looking for the 'Rope Weave, Selvage.'"

Your dealer carries "Beaver Satin" or write for a sample.

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463 Fourth Ave, New York, N. Y.

It is FALSE ECONOMY to allow Your Skin to deteriorate For Lack of Care

THE "woman who knows" will, by wise expenditure preserve her fair complexion and unblemished skin. To neglect it is "False Economy" as hazardous as the failure to heed the advice of one's doctor or dentist. A woman's attractiveness is a vital asset toward the goal of her personal endeavor and to sacrifice it would be uncalled for.

Summer past, very few women have escaped the effects of sun, wind and dust which leaves its imprint upon the skin and complexion. To avail oneself now of a course of TREATMENTS AT MRS. ADAIR'S SALON in New York is to speedily dispel a tanned and coarsened condition of the skin, freckles, brown spots, large open pores and blackheads; lines, wrinkles and puffiness surrounding the eyes, nose and mouth—Don't court permanence by neglect—Mrs. Adair's Treatment is SCIENTIFIC, NOT SUPERFICIAL and therein lies her success.

MRS. ADAIR'S STRAPPING MUSCLE TREATMENTS and Ganesh Toilet Preparations are available in New York, London and Paris

Mrs. Adair's New York Salon is patterned after her London and Paris Establishments and the Ganesh Specialized Treatments are administered by English experts. Following her usual custom, Mrs. Adair has refurnished and redecorated the Salon for the coming season and the environment is one that appeals to the gentlewoman. The new features installed demonstrate the progress achieved in the Scientific Treatment of the Skin.

If you cannot come to the Salon, the following GANESH PREPARATIONS, most beneficial for every woman to use at this time, will be forwarded by post with explicit instructions for successful home Treatments.

GANESH CLEANSING CREAM ($3, $1.50, 75c)—frees the pores of all foreign matter, making it soft and clear. **GANESH DIABLE SKIN TONIC** ($5, $2, 75c)—for puffy, discolored and loose, flabby condition of the skin. **GANESH RETARDINE** ($1.75)—most successful in reducing fatty tissue. **GANESH LILY SULPHUR LOTION** ($2.50, $1.50)—whitens the skin and frees it from redness and roughness. **GANESH MUSCLE OIL** ($5, $2.50, $1)—invigorates the tissues and eliminates lines, wrinkles and hollows. **GANESH FRECKLE CREAM** ($1) brings immediate relief. **GANESH BROWN SPOT LOTION** ($1) quickly removes brown spots and moth patches.

Efficient mail-order service. Please have remittance accompany orders. Mrs. Adair's valuable lecture book sent on request, contains full list of Ganesh Preparations with directions.

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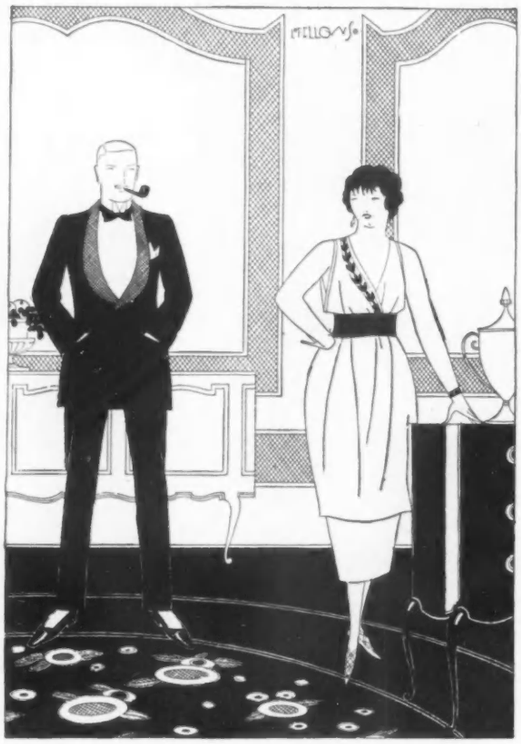


GOETZ
All Silk Satin

A gown of Goetz* Satin has a soft lustre, a beauty that makes it suitable for afternoon or evening wear and a quiet dignity which makes it appropriate for shopping and business.

Its rich, solid colors make attractive and serviceable suit blouses, and chic separate skirts.

Ask for Goetz Satin—you'll see the name woven in white in the selvage. Ask for it too, in ready-to-wear clothes—it is so absolutely dependable. Always specify Goetz Satin in your suit linings.

GOETZ SILK MFG. CO.
*"Gets" New York

NEW YORK COMES BACK *to* TOWN

(*Continued from page 59*)

haired, possessed of astonishing length of limb, a trifle ornate, like an overglorious flower. You can not mistake the manikin. She neither looks nor acts exactly like any one else. Her hair is just a little more perfectly coiffed than any one's hair really ought to be, her skin is a little more exquisitely pink and white, or a little more transparently pale. Her clothes fit her better than it seems possible for clothes to fit, and her feet are more slender and delicately arched than any other feet which tread the Avenue. If the day is warm she is apt to be smothered in furs up to her neck; if it is chill her gown is apt to be cut to a surpassing lowness. She may be dark or she may be fair, she may be young or of an æsthetic silver-haired maturity—recently there has been a distinct vogue for silver-haired manikins—, but always she is slender and long limbed, and always she is supremely conscious of her superiority over other mortals. At just this season of the year the manikins blossom out in force upon Fifth Avenue, and from them one may gain some valuable hints about the new things in autumn clothes.

Miss Katharine Porter wore a wrap of cream coloured point lace over a simple gown of geranium satin

SOME NEW SMART COSTUMES

Now and then, too, one sees an interesting gown or an accessory of dress which hints of a coming mode, worn by smart people who have just returned to town. Mrs. Peter Cooper Bryce, for instance, wore recently at dinner a black velvet gown with a deep lace cape collar, of much distinction and originality, and upon one of those lingering warm evenings Miss Katharine Porter threw over the geranium coloured satin gown which she wore at the Ritz a long cape of cream coloured point-lace which was exceedingly lovely. Her gown was simplicity itself, devoid of ornament and gaining its effectiveness from its lovely and arresting tone. Quite unusual were her silver slippers with toes made of a black and silver brocade which accentuated their slenderness.

Mrs. J. Sergeant Cram is wearing a gown trimmed with soutache embroidery—a forecast of a new autumn fashion. It is dark blue, and the back is made particularly graceful by a loose panel marked all over with an intricate design of dull gold soutache. One of the smartest hats seen recently about town is sketched in the middle on this page. It is worn by an exquisite white-haired woman of thirty or thereabouts who sets it atilt on her shining coiffure in such a way that the curling black feathers almost touch her shoulder on one side. The effect is very striking.

Curling black feathers droop from this smart nat

A PICTURESQUE WEDDING

Possibly because of the size of the American Army in France there has been a falling off in the number of weddings of late. One unusually picturesque wedding, however, has taken place very recently. It was the first wedding to be held at the Naval Training Station at Pelham Bay, and the bride was Miss M. Grace Franklin, the daughter of Commander Franklin, in charge of the station, while the groom was Lieutenant William Murray Black, junior. The wedding took place in the Officers' Club which was decorated with garden flowers, and all of the time honoured customs in regard to Naval weddings were observed. After the reception, the bride and groom passed under the crossed swords of twenty Naval officers, and supper was served on the lawn, which had been hung with Allied flags and Japanese lanterns with pennants and signal flags which spelled out in the international code, "Good luck." The bride's only attendant was little Lillian Kent, the daughter of Mrs. George Kent, who wore a delightful little frock of the palest pink net and a turned-down hat of the same delicate shade set becomingly on her bobbed hair.

Isabel Irving lends charm to the second act of "She Walked In Her Sleep" by means of a graceful gown of white satin and silver lace with cape-like drapery and a long square train

This is the trade mark of
RESTWEL PILLOWS

Joyously, boundlessly comfortable pillows filled with thousands of buoyant, billowy little feathers—all new—all washed—all sterilized!

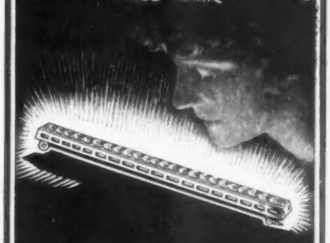
You can get Restwels at the better stores everywhere at prices to suit every woman! Beautifully tailored and featherproof. A lovely selection of tickings.

Send for "The Pedigree of Two Pillows"—20 minutes of amusing and instructive reading.

The Robinson-Roders Co., Inc.
29 N. J. R. R. Ave. Newark, N. J.

P.S! There are two tags on Restwel Pillows. One is a guarantee. The other reads "Until the war ends all the profits made by the manufacturer of this pillow will be used for the purchase of Liberty Bonds."

DIAMONBAR
TRADE MARK



Lustrous as a Diamond Platinum Barpin!

In reality, a sterling silver barpin set with brilliant whitestones.

DIAMONBAR naturally becomes platinum's fashionable successor.

$1.00 to $5.00

If not at your leading store write us for catalog

WACHENHEIMER BROTHERS
36 Garnet St., Providence, R. I.

The above garment designed by Miss Helen Boyn

"B. B." IMPORTED Laces

—appeal to women who appreciate the exquisite daintiness, exclusive designs, and superior wearing qualities of Hand Made Laces, yet who are opposed to extravagant purchases.

"B. B." Laces are exact reproductions of Real Hand Made Laces, even to the soft creamy shade which adds tone and distinction to the garment. Their possession is a source of never-ending satisfaction to the wearer both because of their appeal to cultivated tastes and in the knowledge that their purchase was a sane economy.

REG. U.S. PAT. OFF. B B B B B B B B TRADE MARK THIS IS YOUR GUARANTEE

To identify the genuine "B. B." Laces, look for this circular trade-mark on every twelve yards. You will then be sure of getting laces which are without a peer in wearing quality.

The genuine "B. B." Laces are sold in all the better retail stores, and in addition will be found on high grade lingerie in ready-to-wear departments and specialty shops.

Birkin & Co., 73 Fifth Avenue, N. Y.

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Correct Apparel for Women & Misses
5TH AVENUE AT 37TH STREET

Women's and Misses'

DRESSES

of Soft Rich Silk Tricolette, in Smart New Designs

Moderately Priced

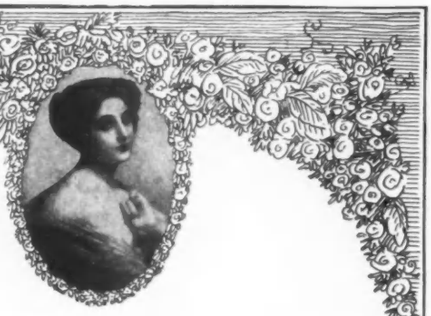
No. 501A. Silk Tricolette Dress

Trimmed with Chenille Fringing, ending in lustrous beads; shown in navy, black, brown and taupe.

Sizes 14-16-18 years. 36 to 44 bust measure **Special 39.50**

Send for Illustrated Catalog 41 of New Fall and Winter Apparel; the styles are correct in every particular, the workmanship is of the best and the prices are extremely low.

Mail or Phone orders filled promptly



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White

Alberta Burton is the lovely somnambulist who takes the audience into so many intimate complications in "She Walked in Her Sleep"

SEEN *on the* STAGE

(*Continued from page 70*)

the end, and this restriction is indeed unusual; but full-length plays have been already written in the past with fewer characters than four. For instance, there is the almost classical example of "Le Pardon," by Jules Lemaître, which employed only three characters.

In "Under Orders," the four characters are depicted by only two actors, each of whom is called upon to "double" the rôles of two people supposed to look alike. But this device of "doubling," which has been successfully employed in countless plays —like "The Lyons Mail" and "The Prisoner of Zenda," for example — can scarcely be regarded as a "novelty."

The basic pattern of "Under Orders" has been traditional in the theatre for at least two thousand years. The Roman comic author, Plautus, wrote a celebrated farce (based, very probably, upon a Greek original), in which he exhibited one pair of twins who looked alike and another pair of twins who looked alike, and developed his plot by exploiting the various permutations of mistaken identity made possible by this presupposition. Fifteen hundred years later, Shakespeare repeated this pattern of Plautus in "The Comedy of Errors," and thereby made it familiar to the modern world. Since then, of course, it has been used repeatedly as the starting-point for many farces and for many melodramas. In "Under Orders" it appears once more:—and the manager requests us to regard the play as "a dramatic novelty"!

Despite its popularity throughout so long a time as twenty centuries, this particular formula of Plautus has always been open to the objection that it is both artificial and incredible. It is very difficult to believe that any concentrated passage of experience can enfold two different people, each of whom is accompanied by a double who resembles him so closely that it is all but impossible to distinguish one twin from the other. But this traditional difficulty has actually been increased in the conditions precedent to the present play. First of all, we are invited to believe in the existence of a pair of twin sisters, of American origin, who still look and talk alike in middle age, though one of them has been living in England for twenty-five years as the wife and widow of an Englishman and the other has been living in Germany as the widow of a Prussian, and no communication of any kind has passed between them throughout this quarter of a century. Then, in the second place, we are asked to believe that each of these sisters has a son, and that these unacquainted cousins look and talk alike,—despite the fact that their fathers came from different nations, different races, and different stations in society. A personal resemblance between two such widely separated cousins, which is still so strong that their own mothers find it difficult to tell them apart is a very tall order for a playwright to ask from the credulity of the public.

Yet there is, of course, a convenient tradition of the theatre that a dramatist may base his play upon an impossible posture of circumstances, provided that his subsequent conduct of the plot shall be developed reasonably from the premises conceded to him; and the author of this melodrama has made good use of this time-honoured privilege. In the first act, a young American Captain, Arthur Ford, takes leave of his mother in England and goes to the front. The second act is set in Germany. Ford has been captured in battle, but has managed to escape from his prison-camp. He makes his way into an unguarded residence, and encounters a woman who looks and talks exactly like his mother. This, of course, is his long-lost aunt; and she accepts him as her unknown nephew. She aids him to continue his escape by lending him a German uniform that belongs to her own son, — Captain Hartzmann of the Imperial Guards. After Ford has run away, Captain Hartzmann appears upon the stage; and the audience is permitted to perceive that he resembles his cousin very closely, both in looks and in speech.

The third act takes us back to the home of Mrs. Ford in England, where we witness an affectionate reunion between Captain Ford and his mother. But, little by little, as the act proceeds, Mrs. Ford becomes uneasy; and, when at last her boy sits nonchalantly at the piano and plays a difficult piece, she suddenly turns and asks him how, despite a previous ignorance of music that had been absolute, he has found time, in the trenches and the prison-camp, to become a virtuoso at this instrument. By this dramatic gesture, the audience is suddenly

(*Continued on page 148*)

War Time Modes

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SEEN *on the* STAGE

(*Continued from page 146*)

informed that the man at the piano is not really Captain Ford, but his cousin, Captain Hartzmann, who has come to England as a German spy. Hartzmann quickly tells his aunt that her own son is being held in Berlin as a hostage, and that Arthur will be executed at the end of three months unless Hartzmann returns safely from his mission in that time. This announcement afflicts Mrs. Ford with that conflict of emotions which constitutes the very stuff of drama; but, after a short, sharp, personal struggle, she decides to decree the doom of her own son by delivering her nephew into the custody of the military police. This scene, though artificial in its basis, is humanly appealing in its content; and it is so irresistibly effective that it establishes the success of the play.

At the end of the story, Arthur Ford really manages to get away from Berlin and comes home to his mother. An unimpeded exposition of the tale of his escape would be anti-climacteric and undramatic; and the author has therefore adopted the rather clever expedient of assuming that Mrs. Ford is now demented —because of the agony through which the audience has seen her pass in the course of the preceding act—and that her son is required, in consequence, to repeat to her, again and yet again, an already twice-told tale.

"Under Orders," despite a prevalent opinion to the contrary, was a very easy play to build; and the fact is not at all surprising that it is constructed very ably. On the other hand, the dialogue is badly written. People under stress of great emotion do not really speak the stale and stilted rhetoric that is assigned to the actors in this play.

The two rôles are represented by Effie Shannon and Shelley Hull. Miss Shannon gives a competent performance,—as might have been expected from her long experience; but the popular success of the play must be ascribed emphatically to the quite superlative performance of Mr. Hull. He should be particularly praised for refusing to accentuate unduly the difference between the two cousins that he is called upon to depict. Never before, in the course of his brief but highly credited career, has this young actor exhibited an art so clearly-reasoned, so finished, and so fine.

"A VERY GOOD YOUNG MAN"

"A Very Good Young Man," by Martin Brown, is not so cleverly constructed as "Three Faces East" or "Under Orders"; but, despite its leisurely and loose development, it is a more important play than either of these melodramas. It is more important because it reveals an interest in life that is more potent than the natural interest of any playwright in the momentary traffic of the stage.

This fantastic comedy is set among the middle class of Greenpoint, — a district that is credibly reported to be situated "somewhere in Brooklyn." Pearl Hannigan, a young school-teacher, desires to marry Leroy Gumph; but she distrusts him because of his unspotted reputation as "a very good young man." She has been told by older women that all men are destined, sooner or later, to break out; and she believes their testimony that it is better for most men to have their fling before their marriage than after they have settled down. She informs her all-but-fiancé of this philosophical discovery, and refuses to marry him until he has perspired from his system the usual amount of original sin. Thereupon, this "very good young man" proceeds, against his inclination, to pick quarrels, steal money, souse himself with liquor, flirt with females, and devote a whole night to a high old time at a roadhouse,—with the predetermined purpose of proving to the heroine that he is at heart a very devil of a fellow. In the course of this unprecedented bat, he involves himself so deeply in a series of unexpected difficulties and embarrassments that the heroine decides—because of that illogic with which the female mind is cursed — to throw him over; and he is able to scramble back into the citadel of her affections only after that supreme surrender which is acknowledged when committed sins are disproportionately expiated.

Here, at the very basis of this play, we find a real idea, which is worthy of attention because it is recognizable in life and because it is still unhackneyed in the theatre. But in developing this valuable theme the author has faltered somewhat because of his neglect to make a clear decision between two inharmonious moods, —the sober mood of characterization and the more hilarious mood of caricature. His heroine and hero are drawn sincerely, as "straight" parts; but most of the environing characters are depicted with that exaggerative method which is commonly employed not by portrait-painters but cartoonists. The dissidence is shown not only in the writing but also in the acting. Wallace Eddinger and Ruth Findlay, who are called upon to portray the parts of the hero and the heroine, comport themselves quite carefully according to the key of comedy; whereas many other people in the cast — among them, Ada Lewis, Lydia Dickson, and Alan Dinehart—comport themselves, no less effectively, according to the key of farce.

The play was produced by Arthur Hopkins; and the æsthetic sense of this most original of all our stage-directors is indicated once again by the very beautiful and very simple settings, and also by the subtle expedient of silhouetting the actors against a monochromatic wall and refusing to permit them to disrupt the linear pattern by unnecessary crossings and counter-crossings of the stage. This production is peculiarly interesting because it exhibits the artistic efficacy of Mr. Hopkins' methods to the propagation of a mood of merriment that verges on hilarity.

But more significant still, as a point for recognition, is the promise shown by Martin Brown in this first play of his to reach the footlights. Mr. Brown has long been known to the theatre-going public as a clever actor and a beautiful dancer. His acrobatic dancing subjected his heart to so severe a strain that, after several seasons, his physicians summarily insisted that he must retire from the stage. By this edict, Martin Brown was relegated to the situation of a man with his occupation gone. He resolved to try his hand at writing plays; and "A Very Good Young Man" is the first fruit of this new endeavour. His many friends have every reason to be proud of this result; for, despite its manifest defects, "A Very Good Young Man" can not be dismissed as a dancer's play, nor even as an actor's play, but must be regarded as a genuinely worthy work by a veritable author.

"WHY WORRY?"

"Why Worry?", by Montague Glass and Jules Eckert Goodman, resembles "A Very Good Young Man" in several superficial aspects. In each play, for instance, an entire act is set in a cabaret, made noisy by a jazz-band and a quartette of singing waiters. Both plays, moreover, base their humourous appeal upon the continuous use of the Dogberry type of dialogue, which, in each piece, is employed to caricature the crude manners of the lower middle class. But, at this point, a sharp distinction should be drawn. Though Martin Brown has dealt with vulgar people, neither his text nor the acting of it is vulgar; whereas the text and acting of "Why Worry?" are just as vulgar as the people represented. Furthermore, "A Very Good Young Man"

(*Continued on page 150*)

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SEEN *on the* STAGE

(*Continued from page 148*)

was developed from an idea; but this piece by Messrs. Glass and Goodman discloses no inherent reason for its writing except the noisy laughter which it noisily evokes.

The creator of the ever-delectable Potash and Perlmutter has once again displayed his cleverness in rendering a Yiddish-American version of the mind and speech of Mrs. Malaprop. This time, the chief purveyors of the dialogue—instead of being two male partners in the cloak and suit business—are two female partners in a Second Avenue restaurant. They exchange this restaurant for a roadhouse at Larchmont; and, in consequence of this expedient, Mr. Glass is enabled to continue the same kind of dialogue in a new stage-setting.

The piece has a plot, which, presumably, was supplied by the industrious Mr. Goodman. More in sorrow than in anger, the reviewer is required to report that it deals with the nefarious activities of German spies in the Yiddish circles of Second Avenue and Larchmont. Before the final curtain falls, the central figure in the gang of dangerous enemy aliens suddenly throws off a cloak and reveals himself in the uniform of an American captain, thereby "surprising" the audience with the sudden information that he has really been acting all along as an agent of the Intelligence Department of the United States. When deciding to employ this climax for their play, the authors must have been informed, by their own Intelligence Department, that their offering would be attended mainly by the non-theatre-going public.

One of the Yiddish waitresses is played by Fanny Brice,—with many rollings of the eyes and hikings of the hips. In the second act, the progress of the plot is interrupted—to its manifest advantage—in order to allow Miss Brice to sing a couple of songs. She "puts them over" most effectively. This lady is endowed with plenty of vim and "pep," and all those other vivid qualities which are more esteemed—in the tiny region of Broadway—than the serenity of art. After all, —Why Worry?

"LIGHTNIN'"

It is not yet too early to predict that "Lightnin'," by Winchell Smith and Frank Bacon, will enjoy the longest and most profitable run of all the new plays, of the current season, produced in New York before the first of September. It appeals to the public with the same sort of material, and the same degree of craftsmanship, displayed in previous years by Mr. Smith in such pieces as "The Fortune Hunter" and "Turn to the Right". The idea and the story of the present piece was supplied by Mr. Bacon; and it is not surprising, therefore, that "Lightnin'" should reveal the earmarks of what is ordinarily called an "actor's play." This is only another way of saying that the situations are familiar and that the best effects have been used many times before to earn the plaudits of the public.

The only reason why the plot of "Lightnin'," together with the sure theatrical effect of nearly all its most emphatic situations, can not rightly be described as dusty is that they have been employed so often in the past that the dust of ages has been allowed no leisure to accumulate upon them. But the piece is made genuinely worthy by the sincere writing of Mr. Smith and the sincere acting of Mr. Bacon. After all, the surest road to success in the theatre is to adopt a traditional project and to surprise the audience by treating it more truthfully than it has been treated ordinarily in the past.

Mr. Bacon's status as an author remains a little problematical, because "Lightnin'" resembles so very closely, in both mood and manner, the previous plays of his collaborator; but his status as an actor is no longer to be questioned. His performance of the shiftless, self-deceiving, drunken, canny, and ingratiating hero of this play is imagined with a reticence that is veritably beautiful, and is executed with the finest art.

"SHE WALKED IN HER SLEEP"

Among the many projects of the theatre that rarely fail to call forth plaudits from an easily forgetful public is the traditional pattern for a Palais Royal farce, which was formulated in France more than half a century ago. The project runs as follows:—First, imagine two innocent young husbands who are married to two jealous wives; second, imagine an innocent young woman who may be detected by these jealous wives in a series of situations that may appear to be compromising to the conjugal honour of their thoroughly well-meaning husbands; third, mix and stir.

The only new invention required of an author who sets out to re-employ this ancient project is a fairly novel motive for getting the innocent girl, decreed to be the cause of all the complications, into the bedroom of one or the other of the blameless husbands. This requirement has been adequately met by Mark Swan in "She Walked in Her Sleep."

The scene of this farce is set in a New York hotel. We are asked to assume that the heroine has a habit of walking in her sleep, and wandering into neighboring apartments, clad only in her "nightie," and clinging to strange gentlemen, and rapturously hailing them (while still immersed in sleep) as her affianced lover. Granted this rather novel starting-point, the possibilities for the development of a Palais Royal farce become easily apparent.

The practised co-author of "Parlor, Bedroom, and Bath," a previous play which followed the same pattern, has made the most of this traditional material and has written a piece that is unquestionably entertaining. "She Walked in Her Sleep" is adequately acted and competently produced.

"HE DIDN'T WANT TO DO IT"

"He Didn't Want To Do It" represents the first venture of the versatile George Broadhurst into the difficult domain of musical comedy. On the whole, he has acquitted himself remarkably well in this new field of endeavour. The piece is founded on a farce, composed by Mr. Broadhurst in collaboration with Walter Hackett, which has already been exhibited in London but has never been shown in New York. It is to be assumed that the plot of "He Didn't Want To Do It" has been borrowed from this pre-existent farce; but this plot is the weakest feature of the present entertainment. It has to do with the theft and counter-theft of certain famous emeralds (or a set of very clever imitations of the beautiful originals); but nobody "in front" cares anything about these jewels, and the plot which traces their transference successively from hand to hand is so complicated that it soon becomes obscure.

Every now and then, however, the progress of the plot is held up by a song, which has nothing to do with the action and is merely introduced by an easy "music cue"; but these songs are worthy, in themselves, of the price of admission. The "lyrics" of Mr. Broadhurst are more than usually clever; and the music of Silvio Hein is genuinely charming and irresistibly alluring. Mr. Hein has long been known as an able composer; but he has never before done anything so good as his settings for the incidental songs of "He Didn't Want To Do It."

"EVERYTHING"

Charles Dillingham's new presentation at the Hippodrome is entitled "Everything"; and this comprehensive title is justified by the variety and the vastness of the present programme,—which was

(*Continued on page 152*)

Plymouth Furs

This charming coatee of Hudson Seal with Ermine collar is one of the unusually attractive Plymouth Furs this season. Of medium weight, suitable for all-season wear—it is made only of the finest selected pelts and may be had trimmed with any fur pleasing to your taste.

It is characteristic of the unfailing style and quality assured you by the name "Plymouth" on a fur.

If you wish to have your present furs correctly remodeled, write us describing them, and we will offer you suggestions to make them most attractive.

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Let us know the kind of furs you wish to consider or the price you wish to pay and we will send you detailed information and the new Plymouth Handbook of Furs No. C. It contains all the new styles in coats, neckpieces and muffs. In addition there is a great mass of general information about furs.

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The Arden-Flo. Quite alluring indeed would one look in this close-fitting mushroom of good quality silk velvet, beaver edged, trimmed with a tiny ribbon band run in and out of five plaited ribbon pin wheels. Silk taffeta lined.

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Skirt Drawers, Chemises, Combinations and Corset Covers—simply and elaborately embroidered—just as you wish to have them. Some are charmingly simple. Others have that pretty laciness of effect so many women demand. Many of them are typically French. All are unmistakably "Marcella," to the very minutest detail.

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The Pellets *The Bubbles*

Tiny Pellets

of Corn Hearts are Steam Exploded—Puffed to Bubbles, Raindrop Size—To Make Corn Puffs

There are toasted corn bubbles—called Corn Puffs—which form the finest of the Puffed Grains, some folks think.

They are airy, flimsy, drop-size globules, with a multiplied toasted corn flavor.

Sweet pellets of hominy are sealed in huge guns, then subjected to fearful heat. Then exploded to eight times former size.

The object is to blast every food cell, to make digestion easy. But the result is also a food confection—the most delightful product ever made from corn.

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Countless children nowadays get Corn Puffs in their bowls of milk.

They are thin, crisp, flavory morsels, light as air. And never was a corn food so fitted to digest.

Between meals children eat them dry, lightly doused with melted butter.

Keep Corn Puffs with your other Puffed Grains. It's a winsome, wheat-conserving dainty. And, like all Puffed Grains, the blasted food cells make it hygienic food.

How to Serve

Serve with cream and sugar or mixed with any fruit. Float in bowls of milk.

Use as nut-like garnish on ice cream. Or as wafers in your soups.

Salt or lightly butter for eating dry between meals.

Corn Puffs
Puffed Rice
Puffed Wheat

All Bubble Grains Each 15c
Except in Far West

The Quaker Oats Company
Sole Makers

(1988)

SEEN *on the* STAGE

(*Continued from page 150*)

devised by the inventive mind of R. H. Burnside. It is difficult to single out for special praise any of the fifteen different "things" that are exhibited during the course of the current entertainment; but perhaps the most unexpected feature is a scene at a country circus in which De Wolf Hopper displays an unforeseen agility and nimbleness as a commander of performing elephants.

Mr. Hopper, in various disguises, appears in several other scenes and employs his unusually well-placed voice—both for speaking and for singing—to fill the farthest reaches of the spacious auditorium. The utterly unique Houdini wriggles out of a straight-jacket while suspended, head downward, half a hundred feet in the air; Bert Levy draws his quick cartoons, which are projected, in the very process of their composition, on a screen that magnifies them many times; the acrobatic Gaudsmiths share laurels with their acrobatic dogs; and "Tom Brown's Clown Band" repeats the popularity that it has earned in previous years.

The only thing that may be looked upon as lacking in the present show at the Hippodrome is some element of supreme and perfect beauty, such as has been furnished in the past by the dancing of Pavlowa, the ice-skating of Charlotte, or the diving of Annette Kellerman. The water-stage is not employed at all. The most lovely features of the present entertainment are an imaginative ballet, entitled "The Beginning of the World" (which was painted by Mark Lawson); a fantastic processional, called "In Lampland" (also painted by Mark Lawson); and a roller-skating spectacle, entitled "Somewhere in the Gay City" (for which the tasteful scenery and costumes were designed by Robert McQuinn). But the gigantic final pageant, which bears the title of "The Hall of History," was marred, to the considerative mind,— despite its manifest magnificence,—by an excessive waving of flags and an over-obvious appeal to the responsive sentiment of patriotism.

Some of the songs were written by John L. Golden; the most of the music has been composed by Lieutenant John Philip Sousa and Sergeant Irving Berlin. The orchestra is directed, very ably, by William M. Daly,—a young artist who deserves a greater measure of public recognition than has thus far been given him.

"WHERE POPPIES BLOOM"

"Where Poppies Bloom," by Roi Cooper Megrue, is an American version of a war-play by the clever Belgian craftsman, Henri Kistemaekers. In its present state, it discloses too clearly its composite origin. Many of its passages reveal the serious intention of the original author, and many other passages exploit the humourous and annotative comments of the American adapter.

The basic project of the Belgian author was cleverly selected to appeal to the high-strung mind of a Latin audience; but this project loses most of its significance when delivered before the very different mind of the theatre-going public of Broadway. A French captain loves a patriotic French woman, who considers herself to be a widow. She has been wedded—so long ago as 1910—to a German; but her husband had been naturalized as a citizen of France before 1914 and had gone to the front with the French army when the first call to the colours came. Marianne (the heroine) had been officially informed of his death in battle, and had developed her love for René (the hero) after receiving the report of her husband's death. Suddenly, at a crucial moment in the progress of the Battle of the Somme, her German husband reappears (not dead at all, but very much alive) as a Prussian spy within the lines of the French. His own wife apprehends him, and delivers him into the custody of the French captain who happens to be her lover. Thereupon, the German spy brings forth the point of honour that his captor can not easily annul the triangular situation by consigning a personal rival to a quick and ready death before a firing-squad. This psychological dilemma is very interesting to the minds of the French, the Spaniards, the Italians, or any other people who are ready always to fight duels to decide a delicate point of honour; but the American audience says "Shoot him before sunrise!", as soon as the revelation has been made that the man at the source of the question is a German spy.

Mr. Megrue has embroidered this recital with many humourous and commentative passages, which are delivered more than adequately by such popular performers as the very British Percival Knight and the very American Will Deming; but the piece, regarded as a melodrama, is very much too talky. Whenever the action approaches the desired point of theatrical excitement, one of the characters sits down and tells at length the story of his life.

The leading parts are played very ably by Marjorie Rambeau, Lewis S. Stone, and Pedro de Cordoba; but the piece itself is wabbly in its project and produces a scattered impression on the audience.

PATRIOTIC REFLECTIONS

(*Continued from page 71*)

and glass of this period also made use of tricoloured motifs. Tricoloured garlands and rosettes, appliqués in tricolour, lent a sort of dignified gaiety to the simple classic lines that distinguished the art of the Directoire from the more ornate decoration of the Empire.

It is from charming bits of Directoire ornament that our patriotic decoration of to-day is derived. The great charm of crystal-clear glass combined with glass in lovely shades of tricolour is illustrated by the covered compote of modern Venetian glass, made by the glass-blowers on the Island of Murano, after a Directoire design. Clear white glass with that charming irregularity that characterizes blown glass forms the compote, while plumes of blue and rose curl from the cover.

The Directoire bowl of white opaque glass was designed by Guy Arnoux. Garlands of bright blue leaves—a blue that is almost green—are caught in festoons by red roses, and the rim of the bowl is striped with tricolour.

The tall vase of opaque white glass on a standard of clear glass is striped with rose and blue, and is, strangely enough, an American antique, strongly reminiscent of the Directorate. The stripings are threaded vertically and melt into the opaque white with a lovely irregularity. The two scent bottles on either side of the vase are also American antiques.

The original of the tall flaring vase of clear aquamarine blue glass, blown into a swirl and mounted on a curiously twisted base in peppermint stripes over an aquamarine blue base, is in the museum at Murano.

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NURSE'S UNIFORM (at left) White uniform of half linen and half fine cotton, $4.75. Apron of same material, $2.00. Bib, 50c; hemstitched cuffs, 30c pair.

NURSE'S COAT AND BONNET (at right) The Helen, of heavy double-faced English top coating, or serge. Navy blue, grey, etc., $37.50. Bonnet, $9.00; with veil, $12.00.

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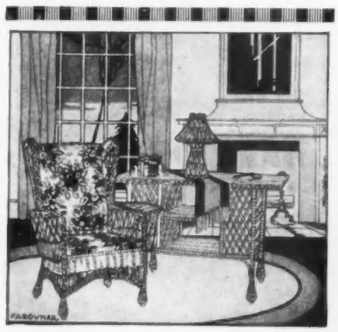

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This year, once more, the great Paris houses have carried on "quand même". From their formal openings, Vogue's Paris staff has chosen the very choicest models, to be sketched and described in the next—the Paris Openings—number of Vogue.

The mode, this season, depends not so much on change of silhouette as upon unexpected combinations of materials, new fabrics—lionceau, toison d'or,—novel uses of fur and embroidery and braid, and a delicate skilfulness of design that combines freshness of mode with conservation of material.

There will be pictured and described in the Paris Openings Number of Vogue designs from Chéruit, Callot, Worth, Paquin, Doucet, Doeuillet, Premet, Jenny, Lanvin, Georgette, Martial et Armand—the houses which finally determine the mode. Direct from the hands of Vogue's Paris staff, this showing cannot be equalled anywhere in America.

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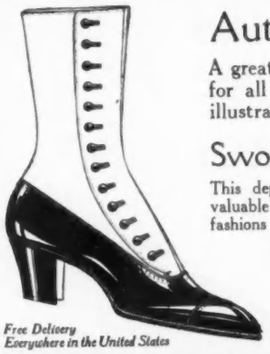

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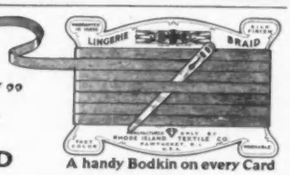

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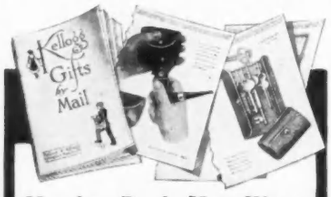

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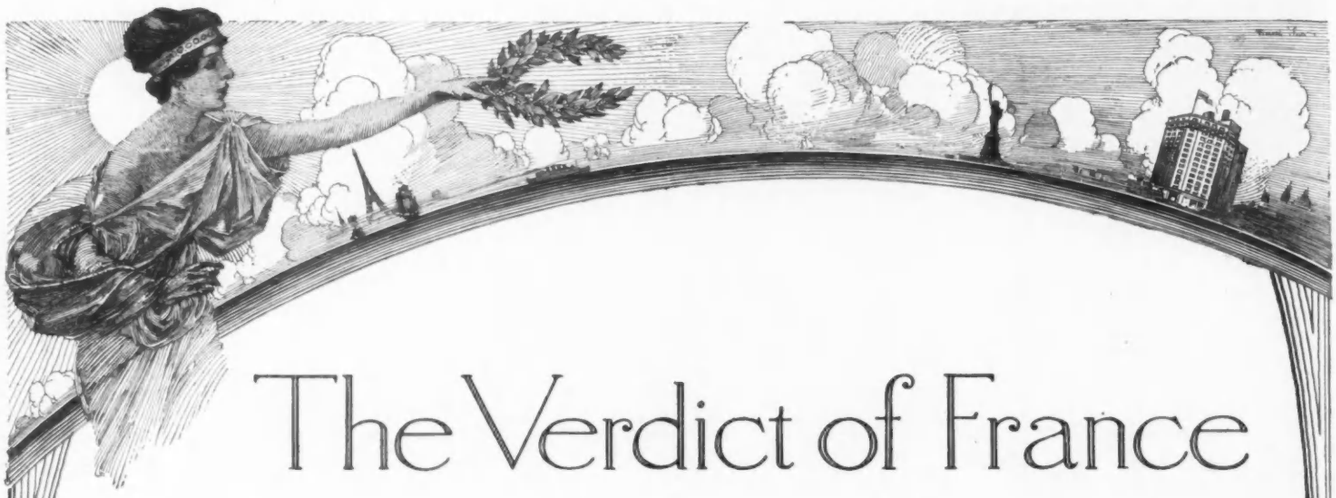

The Verdict of France

The French edition of THE DELINEATOR, called *Le Miroir des Modes*, has a larger sale in Paris and throughout France than any similar magazine.

Le Miroir is printed in the Butterick Building, New York, and illustrates identically the same dress designs shown in the American DELINEATOR.

So many members of the French nobility are customers of our shop at No. 27 Avenue de l'Opéra, Paris, that the list of their names forms a veritable Almanach de Gotha.

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Marquise de Tauriac.
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Comtesse A. de Bouillé.
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Vicomtesse de Soultrait.
Comtesse de la Londe.
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Comtesse de Causans.
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Comtesse de Piolant.
Comtesse Bernard du Halgouët.
Vicomtesse de Lamirault.
Comtesse de Ganay.
Vicomtesse de Fadate de St.-George.
Comtesse de Loubens.
Comtesse de Buyer.
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Comtesse de Maistre.
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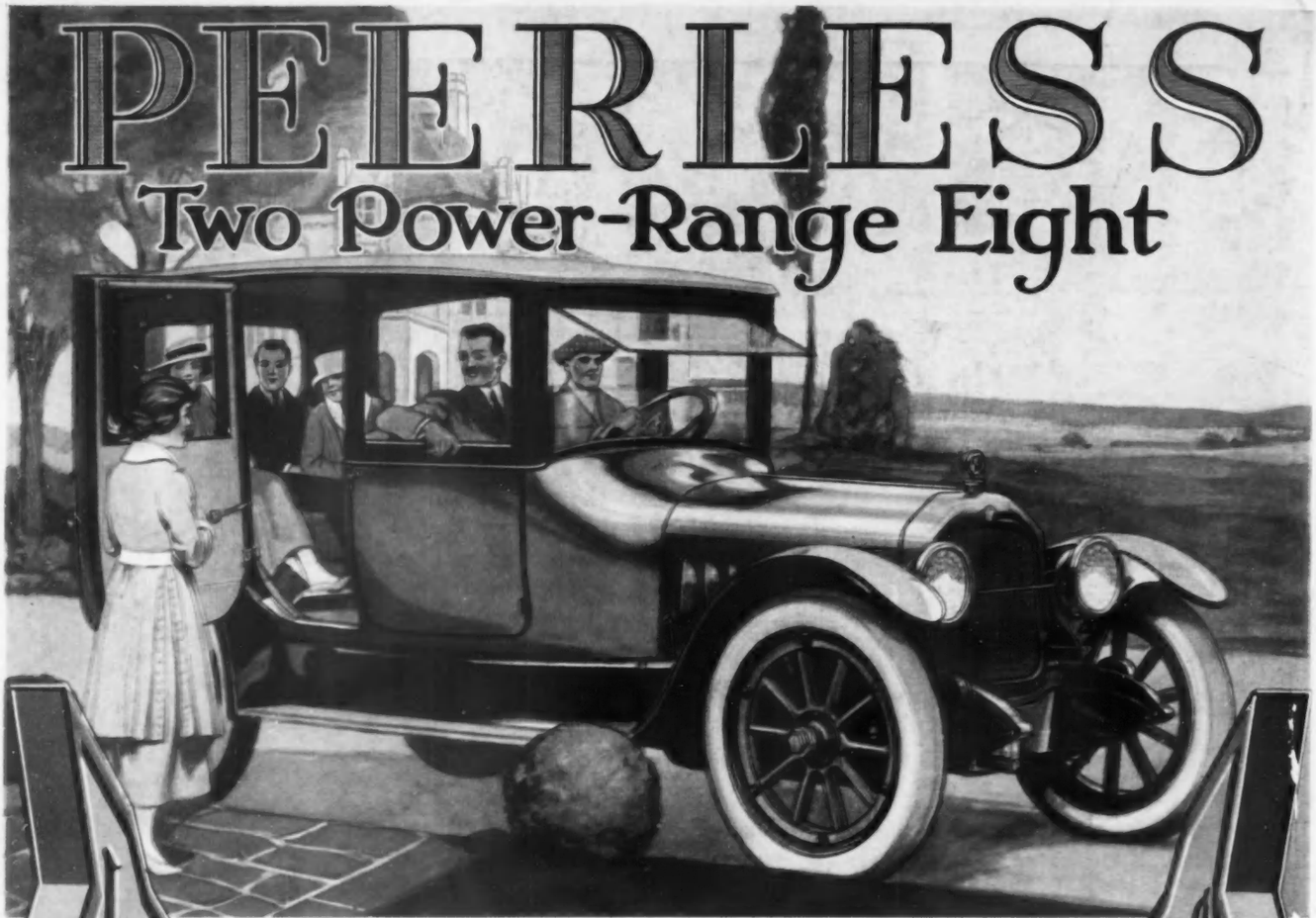

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